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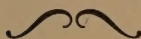
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SALES CONDUCTED BY MR. O. BERNET AND MR. H. H. PARKE



*Paintings & miniatures #593-619*

EXHIBITION AND SALE AT THE  
AMERICAN ART GALLERIES  
MADISON AVENUE • 56TH TO 57TH STREET  
NEW YORK











LARGE GALLERY IN THE SPETZ MUSEUM



HIGHLY INTERESTING AND VALUABLE

# OBJECTS OF ART

REPRESENTING THE COLLECTION MADE  
BY THE WELL-KNOWN EUROPEAN  
CONNOISSEUR · GEORGES SPETZ

CONTAINED IN HIS PRIVATE MUSEUM IN  
ALSACE · FRANCE FOR THE PAST SEVENTY-  
FIVE YEARS AND NOW TO BE DISPERSED  
AT UNRESTRICTED PUBLIC SALE

UNDER THE MANAGEMENT OF THE  
AMERICAN ART ASSOCIATION · INC.  
MCMXXV



The AMERICAN ART ASSOCIATION, INC.

*Designs its Catalogues  
and Directs All Details of Illustration,  
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## THE GEORGES SPETZ PRIVATE MUSEUM

**M.** GEORGES SPETZ'S Collection has been well known in Europe for the last seventy-five years, and not till the death of the owner fifteen years ago was there any thought of its dispersal. M. Spetz was a very ardent student of *tous les arts*, for he studied painting under de Merhäusern at Rome, sending works to the Paris Salon. His activities in music were even more meritorious, for amongst his compositions were *Le Pauvre* and *Le Sphinx*, the texts of which were by Bouchor and the Vicomte de Borelli; both of these operas were performed in Paris with success. In fact, the man's whole life was spent cherishing the arts and many an exposition retrospective was greatly assisted by the generous loan exhibits of M. Spetz.

The well-known art critic, M. Anselme Laugel, wrote in 1900 a fine critique of the Spetz collection for *La Revue Alsacienne* published at Strasbourg.

The great impetus now existing to acquire French faience of the XVI, XVII and XVIII centuries was largely due to Mr. Morgan's munificence in bequeathing some years ago a charming collection to the Metropolitan Museum and it may be noted that many examples in the Spetz Collection are very similar or have great analogy thereto. In fact, with the exception of the famous Oiron or St. Porchaire faience, there are more diverse kilns represented than in the Morgan Collection at the Museum. For there are charming groups of Nevers, Rouen, Moustiers, Quimper, Strasbourg, Avignon, Paris, Marseilles, Apt, St. Omer, St. Amand-les-Eaux, Niderwiller, Douai and Avon, also one example by the great potter Bernard Palissy.

A group of early Rhineward stoneware is notable, for there are specimens of Grenzhäusen, Alsace, Cologne, Sieburg, Fechen and a rare Kreussen enameled jar signed by Engel Kran and dated 1584.

Amongst the miscellaneous faience and porcelains are groups of Delft, Hispano-Moresque and Chinese; the latter being dignified by a large pair of delightful Ch'ien-lung Famille-Noir Temple Jars.

Perhaps the proximity to Prague gave an exceptional opportunity for gathering XVI, XVII and XVIII Century Bohemian glass, for there are a number of rare armorial specimens and a beaker dated 1594, wheel-etched, depicting the Emperor Maximilian enthroned and surrounded by the princely electors of the Empire.

The gathering of pewter, while not large, is distinguished by several exceptionally interesting objects, amongst them a XVI century temperance dish by Franciscus Briot, without doubt the most accomplished pewterer of any age; for goldsmiths of note and even the great potter Palissy did not disdain to exploit Briot's models.

Many notable examples of early bronzes appear, mainly Gothic from the XIII to the XVI century; amongst these are an *aqua manile*, French of the XIV century; an excessively rare grotesque double bottle of similar origin but of the XIII century; a very fine group of mortars, early Italian and French, including a Medicean specimen bearing the coat of arms of the celebrated Cosimo.

A silver inlaid Veneto-Saracenic brass dish rivals the finest examples of the Nuremberg and Venetian repoussé brass dishes, although there are several of truly Gothic origin.

Several of the copper, brass and forged iron torchères, lavabos, jardinières and wall brackets are of importance. These are French, Italian and from the Haut Rhin.

Amongst the lesser objects there are so many of intrinsic artistic worth that only a few can be enumerated; for instance, there is a sculptured cabinetmaker's plane that rivals the one at Cluny Museum; carved leather boxes; rosaries; a Champlevé enamel pyx, French of the XIII century; a nautilus coupe of the XVI century School of Fontainebleau; gilded Gothic chalice cups and candlesticks.

Any collector interested in small objects of forged iron will revel in the engraved coffrets from Nuremberg; the group of Gothic and Renaissance Locks with their fine tracery and keys, as well as the domestic utensils of definite beauty.

Then again the early Renaissance silver is exceptionally interesting, for this was mostly acquired from surrounding cities such as Strasbourg and much of it has the maker's and city marks, so that the collector may place it without peradventure of a doubt. There are Augsburg, Nuremberg, Stuttgart, Luneberg and several French specimens.

A number of French, Swiss and Alsatian stained glass panels add vastly with their glowing colors and often heraldic splendor. Two of the XVI century have been illustrated in Kraus' admirable work on Alsatian stained glass, *Kunst und Altertum in Elsass-Lothringen*. These originally were in the collection of Casimir de Rathsamhauser, the princely Abbé de Murbach, Guebwiller, Alsace.

The primitive paintings and miniatures are, in several instances, very interesting from the distinct local atmosphere they breathe. Some are of Alsatian origin, but, of course, the Italian School is also represented. There is a positively typical triptych by Martin Schoen-



gauer which is full of strength and virility; this was found in L'Abbaye de Lucelle, Alsace.

A gathering of small sculptured objects in ivory, boxwood, walnut and alabaster include a charming figurine of Cleopatra and a bas-relief of Venus and her naughty son.

M. Spetz sought a museum that was representative of many divergent lines of artistic endeavor and succeeded. However, his greatest joy and achievement was perhaps the gathering of local sculptured walnut statuettes and groups; not that he did not acquire those of French, Spanish and Italian origin, but where he could get XIV, XV or XVI century Alsatian work he did, and many of these are noble and dignified expressions of sculptural art.

The Gothic and Renaissance furniture is chiefly of French or Alsatian provenance, but there are two very fine Dantesca chairs and a splendid Italian gilded and carved prie-Dieu. Fine chairs, cabinets and library tables in the French Renaissance are always acceptable, for their beautiful proportions and choice sculpture are always obvious. Amongst these that draw immediate notice are, a stall of the School of Lyons; two library tables, one of which is signed E. Deboulez, a rare instance of early signature; an elaborately sculptured secretary; several chairs and a very beautiful cabinet by Hugues Sambin, who was born at Dijon 1522 and attained great celebrity in his native city. This cabinet has many analogies to one by the same master in the Altman Collection at the Metropolitan Museum. Gothic chests and cabinets are also to be seen and two stately mantelpieces from French Flanders, with their marble columns, original terra-cotta tile linings, large iron firebacks, dated 1605 and 1616, respectively, give great dignity to the whole collection.

The collection of filet lace and embroidered borders and covers represents Italy Major, Sicily, Spain and Rhodes at their best, for it is not likely that a gathering with such diverse motives could now be found.

A collection of one hundred and sixty-five Coptic fragments woven in colored linens in the ancient tapestry loom manner is of serious interest to students and designers, not only for their color, many being as brilliant as at their first appearance, but for the varied nature of their types, which include figures of personages, birds, animals, symbols, flowers and foliage.

There are many beautiful embroideries, sumptuous velvets, brocades and brocatelles. The chief examples are the original crimson velvet Spanish processional banners with painted medallions, one evidently executed by a close follower of Murillo, and a set of superb Florentine needlepainted panels and a screen of crimson velvet resplen-

dent in silks and gold and silver thread scrollings and backgrounds with figures of saints occupying the medallions. Nothing before or since has reached such an acme of perfection and they probably are from the hand of either Jacobus Cambi or Geri Lapi, two of the most famous embroiderers of the Florentine School at its apogee. We find, however, a large Spanish Renaissance altar frontal and a chasuble of similar workmanship that even rival the Florentines.

Royal Spain, probably with much reluctance, parted with several Gothic and Early Renaissance carpets bearing patterns of much strength, simplicity and distinction; these are very notable for their fine sapphire-blues and golden-yellows.

An apple-green Polonaise Rug is most delightful for exquisite draughtsmanship and simple arrangement of colors. The whole is reconciled with a delicate outlining of mulberry-crimson.

Archaic animal rugs of the early XVI century are all rare, but the Kouba now seen is the rarest type of all. It has an unusually fine ruby-red field occupied by groups of wild animals, amongst which a lion, a leopard and a panther are seen variously attacking a horse, a gazelle and a bull; further interest is given by the addition of birds and rabbits amid the beautiful flowering shrubs.

Royal Persia has contributed a number of Ispahan rugs and superb Mosque carpets of the early XVI century of great beauty, and also Damascus with their typically fine ruby-crimsons, striking yellow-greens and tracery of lovely patterning. But the delightful fragments of Ispahan and Lahore carpets of velvety wool pile woven with utmost dexterity are amazing in their wealth of color, and the subtlety of their patterns easily challenges carpets of earlier or later periods. Persian flower gardens must certainly have been as beautiful as their poetry indicates to inspire such masterpieces. There are rarities in color amongst them and a XV century animal example is a *tour de force*. The Lahore specimens, equally beautiful, recall those of the Altman collection in the Metropolitan Museum.

Decorative tapestries give a stateliness to any apartment unattainable by any other means. Amongst those now on exhibition are, Burgundian Gothic of the XV century depicting the legend of the *Wild Man of the Woods*; two Renaissance, one a Brussels, the other Fontainebleau, representing *The Meeting of Hercules and Omphale* and a *Bear Hunt*; an Aubusson probably after a Boucher rustic subject; an amusing Lille example representing *The Dubbing of Don Quixote Knight by the Innkeeper*; and two very effective English tapestries, having extremely beautiful color, made under the direction of Francis Poyntz after he had left Mortlake and established his looms at Hatton Garden in London. The subjects are, *The Rape of the Sabines* and



*The Death of Niobe's Children*; in the coats of arms at crown of each are the quarterings of the Effingham family and of the Marquis of Thomond.

There is also a most important Gothic Arras tapestry woven after two celebrated woodcuts by Albert Dürer which caught the attention of all Europe in his day. This depicts scenes from the Apocalypse and was originally in a series woven for the Escorial Palace at Madrid.

FRANK H. G. KEEBLE.





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**II. The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

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A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

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AMERICAN ART ASSOCIATION, INC.,

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The AMERICAN ART ASSOCIATION, INC.

MADISON AVENUE, 56TH TO 57TH STREET  
NEW YORK CITY

# CATALOGUE





# FIRST SESSION

WEDNESDAY AFTERNOON, JANUARY 14, 1925

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1 to 235 inclusive

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## FRENCH, ITALIAN, NUREMBERG AND HAUT RHIN OBJECTS OF ART OF THE XVI, XVII AND XVIII CENTURIES

### 1—TWO MINIATURES IN MIRROR GLASS FRAMES

*Italian, XVIII Century*

Varied in shape, intaglio cut in back. Set with miniature prints:  
SAINT JEROME and the CONVERSION OF ST. PAUL.

*Height, 5¼ inches.*

### 2—STRAW AND HORN BOXES AND MOTHER-OF-PEARL WINDER

*French, XVIII Century*

(A) Long oval box; inlaid in straw with vase of flowers and scrollings.

(B) Shell-shaped horn box. (Lacks hinges.)

(C) Oval mother-of-pearl winder. Engraved with scrollings of rocaille, flowers and diamond lattice.

*Lengths, 4¾ inches, 3 inches, 4¾ inches.*

### 3—POTTERY DRINKING VESSEL *Romano-Germanic, II Century*

Modeled in the form of a horse's head and neck having a loop side handle; painted brown-black. (Chipped.)

*Height, 7½ inches.*

*Kindly read the Conditions under which every item is offered and sold.  
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4—IVORY AND BRASS COMPASSES

*Augsburg, XVII Century*

- (A) Oblong ivory compass; engraved and also forming a sun-dial; the exterior denoting time at various centres.  
(B) Engraved brass compass; with quadrant and annular ring to form sun-dial.

*Diameter,  $1\frac{3}{4}$  inches; length,  $1\frac{7}{8}$  inches.*

5—CUIVRE DORÉ FIGURINE AND SILVER WATCH

*French, XVII Century*

- (A) Figure of cupid lightly standing on molded round base.  
(B) Silver watch, with enriched dial, having blue annular ring for numerals and central cupidon. Commemorative of the French Revolution.

*Height,  $2\frac{3}{4}$  inches.*

6—CHINESE JADE COUPE

*Ch'ien-lung Period*

- Deep coupe of beautifully marked fir-tree green jade. (Small side crack.)

*Height,  $2\frac{1}{4}$  inches.*

7—BAS-RELIEF OVAL PEWTER MEDALLION

*Italian Renaissance*

- A warrior, wearing Roman armor, is seated at left with sword in right hand and thunderbolt in his left. He looks down at the puny people of the earth at their various avocations.

*Length, 4 inches.*

8—ROMAN TERRA-COTTA OIL LAMP

*III Century*

- Circular, enriched with vase of flowers and border of flutes.

*Length, 4 inches.*

*Note:* These small lamps were largely found in the catacombs at Rome and were much in use in the days of the early Christian Martyrs.

9—CARVED WALNUT BOX AND TORTOISE-SHELL SNUFF BOX

*English, XVIII Century*

- (A) Oblong walnut box, with canted corners and hinged cover. Enriched with arabesqued scrollings. Interior fitted with silver and steel apothecaries' weights and scale. Original maker's label under lid: Richard Roberts—Londres.

- (B) Oblong tortoise-shell box; with hinged cover. Inlaid with silver and mother-of-pearl cartouche, engraved with landscape, surrounded by scrollings. (Needs restoration.)

*Lengths,  $3\frac{3}{4}$  inches and 3 inches.*



10—FRENCH ENAMEL TRAY

*XVIII Century*

Round basket pierced rim; decorated with three playing cards and sprays of flowers in colors. (Slightly cracked on rim.)

*Diameter, 5 inches.*

11—ENGRAVED BRASS BOX

*French, Early XVI Century*

Molded oval, with hinged cover; centre panels of top and foot each enclosing four medallioned symbolic figures; the borders of fine scrollings.

*Length, 5 inches.*

12—IVORY AND STEEL KNIFE AND FORK

*Haut Rhin, XVII Century*

Dagger bladed knife, and four-tined fork; molded expanding round handles of ivory curiously painted with scrollings in brown at shanks and ends.

*Lengths,  $9\frac{3}{4}$  inches and  $7\frac{1}{2}$  inches.*

13—STEEL KNIFE WITH CARVED BOXWOOD HANDLE

*French, Late XVI Century*

Dagger blade, with silver faceted mounted boxwood handle; enriched with group of symbolic figures in which Charity, Justice and Hope are seen, surrounded by cherubim.

*Length,  $9\frac{3}{4}$  inches.*

14—FILIGREE SILVER FORK

*Italian, XVI Century*

Expanding oval handle, enriched with open filigree scrollings; three-tined steel fork.

*Length,  $6\frac{1}{4}$  inches.*

15—BRASS SNUFFERS AND FORK

*Haut Rhin, XVI Century*

(A) Snuffers with curious balustered and looped handles; having oblong cutting box enriched with scrolled panels. Stamped with maker's mark.

(B) Bone handled two-tined fork; the handle studded with bosses and shell-like devices in brass.

*Lengths,  $8\frac{1}{2}$  inches and  $7\frac{1}{2}$  inches.*

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16—REPOUSSÉ SILVER PANEL *Nuremberg, XVI Century*

OUR LORD AT THE COLUMN. Our Lord standing at the Column, nude save a loin cloth. He holds a symbolic flail and brush in His hands. Kneeling before Him at left are the Virgin and Saint Joseph. Oblong, in walnut frame.

*Height, 4¾ inches.*

17—BRASS BOX AND BUST *French, XVII Century*

Box-molded tubular, with two compartments, pierced with rosettes, scrolls and bands at sides. Bust terminal for fire-iron; floriated bust of young Hercules, a portion of his lion-skin seen across his shoulders.

*Heights, 2¾ inches and 5½ inches.*

18—CHINESE CLOISONNÉ ENAMEL TRAY *Ming Period*

Circular bossed tray; enameled on exterior and interior with lotus and aster scrollings in red, yellow, white and purple on turquoise-blue grounds.

*Diameter, 6¼ inches.*

19—JEWELLED, SILVER FILIGREE PENDANT WITH MINIATURE

*Italian, XVII Century*

In three portions; upper a scrolled and jeweled coronet with ring for suspension in colored jewels. Centre portion; with jeweled filigree border and oval medallion occupied by subject: ASSUMPTION OF SAINT ROSALIA. Lower portion; with medallion exhibiting CHRIST WALKING ON THE WATER and SAINT GEORGE; within a diamond-shaped filigree border; chain for suspension.

*Total length, 14½ inches.*

20—GARNET AND SILVER ROSARY

*Venetian, XVII Century*

Rosary of faceted garnet beads, having small filigree stops and gilded glass stations. Filigree pendant with enameled miniature depicting OUR LORD and THE CRUCIFIXION bearing a cruciform drop and an engraved hanging crucifix.

21—RARE CARVED BOXWOOD ROSARY

*Haut Rhin, XVI Century*

Beads are variously carved with rosetted pillared motives, masks and medallioned stations. Pendant at one end with floriated cross and group of four Evangelists at other with a crucifix.

22—CORAL AND SILVER ROSARY *Italian, XVII Century*

Somewhat tubular beads of deep pink coral, having chain and faceted ball stops. Filigree pendant of lobed motives and supporting a crucifix.

23—AMETHYST AND MOTHER-OF-PEARL ROSARY *Italian, 1565*

Finely matched oval beads with faceted amethyst stops. Finished with pendent cross and two gilded medallions, having subjects: THE CRUCIFIXION, CHRIST AMONGST THE DOCTORS, OUR LORD AND HIS MOTHER and another symbolic of CHARITY.

24—IVORY AND TORTOISE-SHELL COMBS AND GRATER  
*Italian, XVII Century*

(A) Oblong, finely toothed ivory comb. Inlaid with husks and rosettes in tortoise-shell and mother-of-pearl.

(A) Eighteenth Century Spanish. Amber shell comb. With oblong panel pierced with vase and beautiful scrollings.

(c) Sixteenth Century, Haut Rhin. Carved walnut grater; curved sheath-shaped; enriched with jardinière of flowers, demi-figure and scrollings. Original iron rasp set in back.

*Lengths, 5 inches, 6¾ inches and 6½ inches.*

25—CARVED LEATHER POWDER HORN AND SHEATH  
*Haut Rhin, Late XVI Century*

Curved tapering horn bound in brass, covered in leather, embossed with a weird scrolled dragon. Lobed tapering sheath covered in black leather, enriched with panels of flowers, scrolled masks and spirals; openings at crown for three implements that do not exist.

*Lengths, 7½ inches and 8½ inches.*

26—TWO CARVED LEATHER BOXES  
*Haut Rhin, Early XVII Century*

Molded, round box with domed loose cover terminating in bulbous motive. One enriched with panels of scrolled masks and fantastic weird animals guarding a coat of arms. The other slightly earlier, with Gothic leaves and reedings.

*Heights, 5¾ inches and 3½ inches.*



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27—CARVED BOXWOOD PLANE AND WALNUT SPIRIT LEVEL

*French, XVI Century*

Molded oblong plane, with frontal handle in form of a leaf-scrolled demi-nymph. The inset for iron enriched with a scrolled cupidon's head surmounted by a shell. Molded oblong spirit level, with loose cover and original glass tube for level.

*Lengths, 10 inches and 8½ inches.*

28—TWO CARVED COCOANUTS

*French, Late XVI Century*

(A) Enriched in low relief with two classic subjects ALEXANDER AND ANTIPATER and DARIUS' FAMILY AT THE FEET OF ALEXANDER THE GREAT. The subjects parted by acanthus scrollings terminating in a dish of fruit. The crown in the form of a curious fish with red and black eyes; the base elaborately enriched with acanthus leaves and rosette. Two rings for suspension.

(B) Similar, with masked and spear-shaped leaf foot and deep continuous band of finely rosetted leaf scrollings.

*Heights, 6 inches and 4¾ inches.*

29—INLAID BONE SLEIGH WHIP

*Russian, XVII Century*

Round handle, with sections of bone cut with geometrical motives, the centre of carved rosewood simulating a knot at middle, flanked by inlaid metal and mother-of-pearl. Long rawhide lash, weighted with many brass rings.

*Total length, 7 inches and 3½ inches.*

30—SMALL IVORY INLAID EBONY MANDOLIN

*Italian, XVII Century*

The sounding board enriched with a pierced round medallion of Gothic tracery. The shaft and scrolled head inlaid with tortoiseshell and scrollings of mother-of-pearl. Body faceted and having ivory lines.

*Length, 17¼ inches.*

31—CARVED BOXWOOD PASTRY ROLLING PIN AND WALNUT PEDIMENT

*French, XVI Century*

Circular pin, with ribbed handles. The pin intaglio carved, with bandings of birds, scrolled leaf and zig-zags to ornament the pie crust. Leaf-scrolled pediment with central cluster of fruit.

*Lengths, 12¾ and 12 inches.*

32—TWO CARVED WALNUT PASTRY MOULDS     *French, XVI Century*

One oblong, intaglio carved with elaborate leaf-scrrolled arched motives, mediaeval figures, birds and irregularly placed panels of geometrical motives. Carved on both sides and ends. The other with a curious diagonally placed T-lattice having square motives at intersections. On reverse a small arabesqued medallion at upper left corner.

*Lengths, 12 and 14¾ inches.*

33—ILLUMINATED AND TOOLED LEATHER BOX

*Italian Renaissance Style*

Oblong, with semi-circular hinged cover. Enriched in colors and gilding, with panels displaying floral coat of arms; the fable of THE FOX AND THE CRANE and CUPIDON RIDING SEA-HORSE.

*Length, 4½ inches.*

34—CARVED GESSO COFFRET

*Italian Renaissance*

Oblong; hinged cover with leaf molded and interlaced medallion border having laurel wreath panel occupied by medallion of classic figures flanked by sirens. The corners supported by columnar motives. The panels at sides depicting a Roman Triumph; executed in deep ivory on punched gilded backgrounds. On button feet. (Needs restoration.)

*Length, 6¾ inches.*

35—TOOLED BROWN LEATHER COFFRET

*French, XVI Century*

Chasse-shape, with hinged cover. Tooled with diamond lattice occupied by fleurs-de-lis and rosettes. The ends and cover with inscribed scrolled labels. Lined with crimson velvet.

*Length, 6½ inches.*

36—SPANISH GOTHIC TOOLED LEATHER COFFRET MOUNTED IN  
FORGED IRON     *XVI Century*

Oblong, with hinged cover. Tooled with varied Gothic leaf scrollings. Mounted in forged iron with rosetted hinges, bandings at corners, lock plate and hasp. Rich dark brown patina.

*Length, 5 inches.*

*Note:* An exceptionally fine specimen of craftsmanship.

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37—CARVED PLANE-TREE COFFRET *French, Late XV Century*

Oblong hinged cover, enriched with central circular rosetted medallion surrounded by series of smaller floral rosettes; three sides bound with strap bands terminating in floral motives. Front and sides with Gothic arches and further floral medallions. Shaped iron lock and small ring handle to cover.

*Length, 9¼ inches.*

38—CARVED AND TOOLED LEATHER COFFRET *Haut Rhin, Late XVI Century*

Incurved molded oblong sides, enriched with panels of scrolled monsters, leaves and coat of arms. Deeply molded loose cover adorned with central panel of a knight in armor, flanking panels and border of floral scrollings.

*Length, 9½ inches.*

39—BRASS LANTERN AND TRAY *French, XVIII Century*

(A) Circular lantern, having panels adorned with bust of a Roman Emperor and rocaille scrollings; extending oblong hinged front. Pierced conical cover and folding strap handle. Inscribed: Cerqueul à Aix.

(B) Circular deep flaring tray, pierced with scrollings of leaves, flowers, birds and masks.

*Height, 6½ inches.*

*Diameter, 6¼ inches.*

40—BRASS POWDER FLASK AND CANDLESTICK *Flemish, Late XVII Century*

Flask in the form of a standing figure of the Goddess of Liberty, with tubular spout at foot. Opening about centre with long sliding shaft to allow powder to escape at foot. Candlestick with repoussé circular box having loose cover bearing small socket for candle. Long flanged handle with ring for suspension; enriched with medallions and leafage.

*Height, 9½ inches; length, 9½ inches.*

41—BRASS MOUNTED WALNUT BOX *Nuremberg, XVII Century*

Octagonal box with slightly domed hinged cover; encrusted with open floral bandings and central scroll rosette.

*Diameter, 5 inches.*



42—TWO REPOUSSÉ SILVER-PLATED JARDINIÈRES

*Italian, XVIII Century*

Semi-circular; enriched with shaped rocaille scrollings at crown, open side handles and centres; hooks at back for suspension.

*Height, 7 inches; length, 8¾ inches.*

43—REPOUSSÉ COPPER JARDINIÈRE AND TERMINAL

*Italian, XVIII Century*

Ball-shaped jardinière, incurved collar, bail handles and claw feet. Enriched with figures of animals, birds and scrollings. Terminal, vase-shaped; enriched with scrolled leafage.

*Height, 9¾ inches; diameter, 7½ inches.*

44—REPOUSSÉ COPPER VESSEL

*Italian, XVI Century*

Shallow straight sided bowl; with rope-molded rim on tripod legs, terminated in shell motives. Finely balustered walnut side handle with ring for suspension.

*Length, 16¼ inches.*

45—SILVER-PLATED COVERED CENSER

*Augsburg, Renaissance Period*

Triple vertically lobed, vase-shaped; on flaring base. Enriched with finely arabesque scrollings and three cherubim-heads in relief. Dome cover, with pierced floral scrollings and surmounting figure of Saint Peter. Flanged, with three rings for suspension.

*Height, 11 inches.*

46—BRASS CANDLESTICK

*Haut Rhin, XVII Century*

Flange-molded circular shaft, with finely molded base and bobèche having long iron pricket.

*Height, 11½ inches.*

47—HINDU-PERSE BRASS WINE EWER

*Late XVII Century*

Broad pear-shaped body on flaring medallion pierced foot; duck-head spout and arched handle surmounted by a peacock intricately etched with nobles in attendance at a Royal Hunt, and other figures and birds.

*Height, 13½ inches.*

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48—BRASS HANGING CLOCK *Anthony Marsh, English, 1724*

Circular brass dial with two series of numerals; supported by brass balusters, the sides having curiously quarter-round extensions for swinging pendulum, these having crestings of pierced scrollings similar to pediment. Dial engraved, Anthony Marsh—London. C. C. 1724, See Britten. (Needs restoration; crown—ing bell of later period.)

*Height, 18¼ inches.*

49—PINE AND CYPRESS ZITHER *Italian, XVI Century*

Oblong shaft, with scrolled head, roll-over foot and semi-circular scroll extension. At right side, enriched with two pierced rosetted medallions surrounded by strapped husks. (Needs restoration.)

*Length, 29½ inches.*

50—ILLUMINATED GESSO MISSAL COVER *Siena, 1446*

The front panel displaying a standing winged figure of Saint Michael; his lance thrust into the body of a strange demon at his feet; on gilded background. Border of front and back of gilded scrollings; on dark blue grounds. The back further adorned with numerous Italian coats of arms and lengthy inscription. Signed Siena; dated 1446.

*Height, 15 inches.*

51—CARVED WALNUT HANGING RECEPTACLE *French, 1701*

Oblong back, with pediment, and canted corners; enriched with vase of flowers and date 1701. Three-quarter round front in three sections adorned with bands of rustic flutings. Frontal pinnaced support so that receptacle may stand as well as hang.

*Height, 12½ inches.*

52—CARVED AND TOOLED BLACK LEATHER SHIELD *Haut Rhin, XVI Century*

Oval, with central medallion displaying a very animated combat between Roman warriors. At head and foot are medallions flanked by figures sustaining and having pendent masks. (Needs restoration.)

*Height, 23¼ inches.*

53—DECORATED BEECH BOX

*Haut Rhin, XVI Century*

Oblong, with hinged cover, decorated with subject the VISITATION OF THE VIRGIN. The Virgin is seated at right in red robes under a columned canopy which gives view of a distant château; at left six of the apostles approach the Holy Mother. Finished with a border of laurel leaves on red grounds. The sides are paneled with varied sprays of flowers and fruit. The front with a cognizance, CLASPED HANDS ABOVE A HEART.

*Height, 6 inches; length, 14 inches.*

54—GOTHIC POLYCHROMED CARVED PLANE-TREE COFFRET

*Haut Rhin, XVI Century*

Oblong, with hinged cover; enriched with two helmed and florally scrolled coats of arms chained to a rustic tree stump at centre and before an oblong sunk diapered background. Front, ends, back and Gothic arched plinth with similar backgrounds displaying varied figures of archaic birds and animals.

*Height, 8¾ inches; length, 12 inches.*

BOHEMIAN, SWISS AND VENETIAN GLASS OF THE  
XVI, XVII AND XVIII CENTURIES

55—TWO SMALL ETCHED GLASS WINE-GLASSES

*Bohemian, XVIII Century*

Lobed oval body; variously etched and cut with medallions and sprays of flowers.

*Height, 3¼ inches.*

56—SMALL GLASS TUMBLER

*Haut Rhin, XVI Century*

Round expanding sides; with scale banding at crown and columned arcade below, occupied by symbols, figures and fleurs-de-lis.

*Height, 2¾ inches.*

57—FOUR VENETIAN GLASS VESSELS

*XVIII Century*

Two, incurved oval boat-shape, with ribbings and green rims. Small tazza, with gadrooned body and stem. Amber glass bowl with incurved lip.

*Length, 4 inches; heights, 3 inches, 2¾ inches.*



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58—FOUR SMALL ETCHED GLASS COUPES

*Venetian, XVII Century*

Lobed oval bowl; enriched with sprays of rudimentary flowers.  
Pear-shaped stems and round flaring foot.

*Height, 3¼ inches.*

59—TWO GILDED GLASS TUMBLERS

*French, XVIII Century*

Faceted sides; enriched with gilded festoons and rims.

*Height, 3 inches.*

60—FIVE RHINE WINE-GLASSES

*Bohemian, XVII Century*

Faceted round bowls; on faceted baluster stems.

*Height, 5½ inches.*

61—TWO GLASS GOBLETS

*Venetian, XVIII Century*

Lobed round body, with ribbings toward foot; on pear-shaped baluster. Clear glass goblet with turquoise-blue bosses and stem.

*Heights, 4¼ inches.*

62—TWO GLASS VASES

*Venetian, XVIII Century*

Varied bottle-shapes. One in deep turquoise-green; the other starch-blue splashed with milk-white wave necking. (Imperfect.)

*Height, 5 inches.*

63—TWO CUT GLASS GOBLETS

*Bohemian, XVII Century*

(A) Tapering oval bowl; enriched with shell, floral and figure motives.

(B) Lobed oval; cut with stellate devices. (Both chipped.)

*Heights, 5½ inches, 5¼ inches.*

64—FOUR ETCHED RHINE WINE-GLASSES

*Bohemian, Early XVIII Century*

Tapering bowls; enriched with varied floral borders.

*Height, 5½ inches.*

65—SIX ETCHED RHINE WINE-GLASSES

*Bohemian, Early XVIII Century*

Long tapering round body; etched with floral borders.

*Height, approximately, 7 inches.*

66—THREE VENETIAN WINE-GLASSES

*XVII Century*

Varied bell-shaped bowls; one with etched arcaded valance and streakings of lavender in foot.

*Height, 5 inches.*

67—FIVE ETCHED RHINE WINE-GLASSES

*Bohemian, Early XVIII Century*

Two with sharply tapering sides; three almost barrel-shape. Enriched with varied scroll and floral borders.

*Height, 5¼ inches.*

68—TWO VENETIAN GLASS VESSELS

*XVII Century*

Shell-shaped standing coupe, cut with medallions. Lamp, with bulbous body having flanged bandings, loop handle and tapering stem with broad foot.

*Heights, 4½ inches, 5¼ inches.*

69—TWO ETCHED PALE LAVENDER GLASS TUMBLERS

*Bohemian, Early XVIII Century*

(A) Faceted sides, with oval medallions, birds and arabesques.

(B) Very heavy, tapering round; with scrollings, bunches of grapes and birds.

*Height, 4½ inches.*

70—ETCHED GLASS TUMBLER

*Bohemian, XVIII Century*

✓ Tapering round sides; enriched with subject: THE SEVEN SWABIAN ATTACKING SEATED HARE WITH LONG SPEAR. At back, medallion occupied by names of the seven men. Engraved under subject (translated), "Veitel you go ahead, you have boots on."

*Height, 4¾ inches.*

✓ 71—SACERDOTAL ETCHED GLASS TUMBLER

*Bohemian, Late XVII Century*

Very heavy tapering sides; displaying two series of oval medallions occupied by busts of the apostles, each with his symbol and caption.

*Height, 5½ inches.*

*From the Collection of the princely Abbé de Murbach, Casimer de Rathsamhausen.*

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- 72—SIX RARE WINE-GLASSES *Venetian, XVI Century*  
Tapering round bowls, with toothed valances, slender stems and domed feet. (One restored with silver stem and foot.)  
*Height, 4½ inches.*
- 73—TWO VENETIAN GLASS VASES *XVIII Century*  
One with ribbed sides and cover having small terminal; the other, with baluster stem and differing ornately scrolled handles.  
*Heights, 6½ inches, 5¼ inches.*
- 74—THREE LARGE WINE-GLASSES *Venetian, XVII Century*  
Varied bell-shaped and tapering bowls; one with gadroons and fine baluster stem; one with spiraled basket bowl and stem; the other eighteenth century, etched with husk arched valance.  
*Height, 6 inches.*
- 75—TWO LARGE ETCHED WINE-GLASSES *Bohemian, XVII Century*  
Tapering bowls, variously etched with floral motives and inscription. On bulbous baluster stem and broad round foot.  
*Height, 6½ inches.*
- 76—TWO ETCHED GLASS TUMBLERS AND BRIDAL GLASSES *Venetian, XVIII Century*  
Small tumblers, enriched with scrolled floral valances. Two tapering bridal glasses without feet connected by glass loop chain.  
*Height, 3¼ inches; length, 14¾ inches.*
- 77—TWO VENETIAN GLASS WINES *XVII Century*  
(A) Liliform bowl, with long slender stem and round foot.  
(B) Cusped bowl with hollow stem and outcurving foot.  
*Heights, 7¼ inches, 7¾ inches.*
- 78—TWO ETCHED GLASS PERFUME BOTTLES *Bohemian, Early XVIII Century*  
Lozenge-sectioned pear-shape; enriched with coroneted double coat of arms. Pinnacle stoppers.  
*Heights, 5¾ inches and 6 inches.*



79—TWO ETCHED STANDING WINE-GLASSES

*Bohemian, XVII Century*

(A) Thistle-shaped bowl; etched with English coat of arms and Garter motto. On balustered and faceted stem.

(B) Faceted tapering bowl, with festooned and rosetted arabesques. Ruby pear-shaped stem.

*Height, 6¾ inches.*

80—ARMORIAL ETCHED WINE-GLASS

*Bohemian, XVII Century*

Slightly tapering faceted sides; enriched with coroneted coat of arms; finely faceted bulbous stem and broad foot having wreath.

*Height, 6½ inches.*

81—ARMORIAL ETCHED WINE-GLASS

*Bohemian, XVII Century*

Tapering round body; enriched with coroneted quartered coat of arms having rampant lion supporters; double baluster stem.

*Height, 7¾ inches.*

82—ETCHED AND CUT WINE-GLASS

*Bohemian, Early XVIII Century*

Thistle-shaped bowl; faceted stem. The bowl etched with palm-wreathed medallion occupied by three coronets and inscribed: Rolof Barens Hammerberg and Anna Barens.

*Height, 9 inches.*

83—TWO VENETIAN GLASS VESSELS

*XVIII Century*

(A) Hunting Horn, with wave bandings and two loops for suspension.

(B) Pistol, with scrolled trigger and rosetted butt.

*Lengths, 10¼ inches, 10 inches.*

84—TWO VENETIAN GLASS VASES

*XVII Century*

Both pearshape, with slender diminishing neck and liliiform mouth. One of clear glass liberally splashed with ruby; the other greenish-gray with ruby.

*Height, 8¼ inches.*

85—ARMORIAL ETCHED COVERED GLASS COUPE

*Bohemian, XVII Century*

Tapering round bowl, with wreathed and coroneted coat of arms, double balustered stem. Pinnacled and wreathed cover.

*Height, 11½ inches.*

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86—TWO VENETIAN GLASS VESSELS

*XVIII Century*

Deep tazza, with band of milk-white ribs; gadrooned and masked baluster stem. Slipper-shaped vessel with cylindrical back, having broad collared mouth.

*Height, 6 inches.*

87—TWO VENETIAN GLASS VASES

*XVIII Century*

(A) Spirally ribbed bulbous body, with curved neck formed of four tubes, compressed at mouth.

(B) Bulbous, with arched handle and two expanding mouths adorned with sapphire-blue bandings and bosses.

*Heights,  $7\frac{1}{2}$  inches, 7 inches.*

88—CUT GLASS DISH

*Venetian, XVII Century*

Elongated octagonal roll-over rim. Cut on under-side with floral motive and bands of oval medallions.

*Length, 11 inches.*

89—ARMORIAL ENAMELED GLASS TUMBLER

*Swiss, Late XVII Century*

Round, with serpentine sides, enriched in red, green, yellow, blue and milk-white with parted coat of arms having rampant lion supporters and crested helm.

*Height,  $6\frac{1}{4}$  inches.*

90—CUT GLASS SERVICE

*Bohemian, XVIII Century*

Consisting of twenty assorted glasses, two bulbous decanters and tapering bottle with stopper. Interestingly cut with small closely placed oval medallions. (Rim chips and two bottles imperfect.)

*Heights,  $4\frac{3}{4}$  inches,  $5\frac{3}{4}$  inches and 7 inches.*

91—ENAMELED GLASS TUMBLER

*Nuremberg, 1746*

Tapering round; enriched in blues, yellows, milk-white, greens and red with continuous HUNTING SCENE in which stags, boar and hounds are seen. Inscription at crown of border and date, 1746.

*Height,  $4\frac{1}{2}$  inches.*

## *First Session*

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### 92—SILVER MOUNTED ETCHED GLASS DECANTER

*Bohemian, Late XVIII Century*

Pear-shaped; finely enriched with floral scrollings, grapes and birds. Molded silver neck and stopper.

*Height, 9¼ inches.*

### 93—GLASS BOWL

*Venetian, XVII Century*

Gadrooned bowl with molded rim, star foot and fluted outcurving base. Enriched with three horizontal bandings of deep rich sapphire-blue.

*Diameter, 11½ inches.*

### 94—RARE VENETIAN ENAMELED GLASS STANDING BOWL

*XVI Century*

Deep bowl with gadroons, bands of medallions and imbrications, the latter in milk-white, red and gilding. On outcurving molded round foot.

*Diameter, 9½ inches.*

### 95—ARMORIAL ETCHED GLASS COVERED COUPE

*Bohemian, XVII Century*

Tapering bowl; enriched with wreathed and coroneted coat of arms, blazoned with winged head of a man. Bulbous stem; pinnaled cover.

*Height, 12 inches.*

### 96—ETCHED GLASS COVERED COUPE *Bohemian, XVII Century*

Tapering bowl, enriched with panels of leafage. Dome cover and balustered stem. (Restored.)

*Height, 15¼ inches.*

### 97—TWO GREEN GLASS WINES AND BEAKER

*Cologne, XVII Century*

Gadrooned goblet-shape, the stem with medallions of grapes. Beaker, cylindrical, with spirals and rosettes toward foot.

*Heights, 5 inches, 11 inches.*

### 98—ETCHED GLASS FLAGON

*Bohemian, XVIII Century*

Flattened pear-shape, with loop handle and hinged pewter cover. Enriched with rudimentary floral scrollings.

*Height, 12½ inches.*



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99—TWO SILVER MOUNTED ETCHED GLASS DECANTERS

*Bohemian, XVIII Century*

Bottle-shape, with two loop handles and silver stopper; the body with floral panel, edged with wave ribbings.

*Height, 10½ inches.*

100—THREE SILVER MOUNTED ETCHED GLASS DECANTERS

*Bohemian, XVIII Century*

Similar to preceding; with one handle to each. (One cracked.)

*Height, 10¼ inches.*

101—RARE ETCHED GLASS BEAKER

*Bohemian, 1594*

Cylindrical with small foot. Wheel-etched in a most interesting manner with the Emperor Maximilian enthroned and standing figures of the various princely electors of the Holy Roman Empire. Lengthy inscriptions at crown and base and figures captioned.

*Height, 10½ inches.*

*Note:* This most interesting early beaker was given by Prince Max, afterwards King of Bavaria, to M. de Hoën, juge de paix à Ribeauville and afterward acquired by M. Georges Spetz.

## FRENCH FAIENCE

Mr. Georges Spetz had admirable opportunities for forming this extremely interesting collection of French faience, for years ago many varieties of XVIIIth Century and earlier specimens had found their way to Strasbourg and the adjacent cities. Old French faience is now very difficult to obtain, for the French museums and collectors generally have largely absorbed the specimens to be had. Some years ago Mr. Morgan bequeathed a charming collection of French faience to the Metropolitan Museum. The work of each of the different kilns has been grouped for convenience of comparison. A few examples of French porcelain have been included with the faience.

102—FRENCH FAIENCE PLATE

*Nevers, XVII Century*

Small plate decorated in green, yellow and aubergine, with romantic landscape occupied by many figures and edifices.

*Diameter, 6½ inches.*

103—COVERED FAIENCE BOWL

*Nevers, Late XVII Century*

Deep bowl with slightly domed cover having button terminal; decorated in green, brown, blue and aubergine, with wooded seascape views. (Cracked.)

*Height, 5½ inches.*

- 104—FAIENCE EWER *Nevers, Early XVII Century*  
Urn-shape, with gadrooned shoulder, incurved centre, scrolled spout and rusticated handle. Enriched with medallion occupied by subject, ST. VERONICA'S VEIL, floral scrollings and birds. Executed in blues, greens, yellow and browns. On stellated domed foot. (Restored.)  
*Height, 10½ inches.*
- 105—FRENCH FAIENCE PLAQUE *Nevers, Early XVII Century*  
Circular; gadrooned and molded marli; centre with medallion occupied by vase of flowers and surrounded by further gadroons. Executed in yellow, brown, blue and green. (Fire cracked.)  
*Diameter, 14 inches.*
- 106—FRENCH FAIENCE PITCHER *Nevers, XVI Century*  
Bulbous body with incurved neck and rustic handle; decorated in yellow, blue, greens and brown; with seascape, on the shores of which are trees, important edifices and figures in the foreground. (Restored.)  
*Height, 6¾ inches.*
- 107—FRENCH FAIENCE TAZZA *Nevers, XVII Century*  
Shallow circular top enriched in green, blues and yellows, with arabesques of chimeric birds and fruit amid which are three cupids. Incurved molded round foot. (Rim chipped.)  
*Diameter, 9 inches.*
- 108—TWO FRENCH FAIENCE VASES *Nevers, Late XVII Century*  
Modeled in the form of a double-displayed standing eagle with beak and yellow claws, the feathers penciled in aubergine; labels on breasts inscribed with motto: "Flammas Extingeut," repeated. (Chipped.)  
*Height, 11½ inches.*
- 109—FRENCH FAIENCE FRUIT DISH *Nevers, Late XVII Century*  
Medallion centre enriched with standing figure of a winged cupid in blue, yellow and brown; deep cavetto and marli pierced with band of geometric motives. (Restored.)  
*Diameter, 10½ inches.*

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110

110—FRENCH FAIENCÉ WINE  
EWER *Nevers,*  
*Early XVII Century*

Molded vase-shaped body, with incurved lip and highly scrolled mouth; loop handle enriched with leaf and mask; executed in apple-green, yellow, orange and blue on crackled ivory grounds, with bandings of scrollings, flowers, arabesques and chimeric animals. (Restored.)

*Note:* This interesting faience ewer is from the early kilns of one of the famous Custodes Family; very noted potters of Nevers.

111—FRENCH BLUE AND WHITE FAIENCÉ PITCHER  
*Nevers, Early XVII Century*

Curious boat-shaped body, with mask under lip and wings in relief over scrolled handle; enriched with sprays of flowers on valanced border. (Restored and chipped.) Blue marks under foot; very suggestive and similar to the Conrade mark recorded in Solon's *Old French Faience*.

*Height, 7¾ inches.*

*Note:* An interesting early specimen of faience undoubtedly from the kilns of one of the famous Conrade Family of Nevers.

(Illustrated)





112—FAIENCE FLOWER HOLDER

*Nevers, XVIII Century*

Formed of five receptacles joined at slightly pear-shaped bodies; the necks elongated and terminating in cusped lilies; on molded oblong base. Decorated in carmine with sprays of flowers, necks and lips with imbricated leaf motives. Mark under foot, P. L. combined, the Nevers mark. See Burton and Hobson's Marks, Page 60. (Slightly chipped.)

*Height, 7¼ inches.*

113—FAIENCE PILGRIM'S BOTTLE

*Nevers, 1775*

Flattened pear-shape, with curious grotesque mask and rings on shoulder; decorated with hunting scene; reverse with rustics at avocations in landscape in blue. Inscribed: "Martin Bousin, R. Georges, Piotel à Nevers." Dated 1775. Marked under foot, ND.

*Height, 12 inches.*

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114



115

114—TWO FAIENCE PLATES *Nevers, Early XVII Century*

Finely scrolled marli and centre enriched in ivory with sprays of lacelike flowers and insects.

*Diameter, 9¾ inches.*

*Note:* This interesting type of faience, known as Persian, originated at Nevers and was mainly made there. Several specimens are on exhibition at the Metropolitan Museum of Art.

*(One Illustrated)*

115—FAIENCE DISH *Nevers, Early XVIII Century*

Persian pattern. Shallow circular bowl with roll-over rim glazed in royal blue; enriched in yellow, orange and ivory with birds poised among sprays of archaic flowers.

*Diameter, 10¾ inches.*

*Note:* This interesting type of faience, known as Persian, originated at Nevers and was mainly made there. Several specimens are on exhibition at the Metropolitan Museum of Art.

*(Illustrated)*

116—FAIENCE FLOWER-HOLDER *Rouen, XVIII Century*

Flat scrolled cartouche body, with outcurving handles, five somewhat tubular openings for flowers at crown. On spreading molded oblong base. Decorated in old-red, blue and green with groups of cupidons surrounded by flowers and scrollings of leafage. (Restored.)

*Height, 8¼ inches.*

117—FAIENCE TAZZA

*Guillibeaux, Rouen, XVII Century*

Finely modeled circular low top enriched in blue, old-red, aubergine, yellow and green, with centre basket border medallion enclosing flower rising from rocky ground. Medallion is quartered with four scrollings of flowers forming an irregular border. On incurved feet. Mark, T. S. G. Maker, Guillibeaux. The Guillibeaux kilns were in existence from 1644 to about 1790. (Chipped.)

*Diameter, 12¼ inches.*

118—FAIENCE WALL BRACKET

*Rouen, XVII Century*

Leaf-scrrolled and molded body with incurved pendant adorned in relief with scrolled leaf rosettes and husks in blue and painted with vine sprays. Pierced twice for suspension. (Chipped.)

*Height, 8¼ inches; width, 9 inches.*

119—BLUE AND WHITE FAIENCE STANDING SALTCELLAR

*Rouen, XVII Century*

Oblong molded top with depression for salt, incurved neck and cushion base; supported at corners by four demi-nymphs. Decorated with interesting leaf borders and sprays of flowers. On claw feet. (Restored.)

*Length, 5 inches.*

120—BLUE AND WHITE FAIENCE SLEIGH

*Rouen, XVIII Century*

Conventional scroll-shape, with seat in interior. Decorated with scrollings; figure of skater at rear. (Restored.)

*Height, 4¼ inches.*

121—EIGHT SILVER MOUNTED PORCELAIN KNIVES

*Rouen, XVIII Century*

Five, with expanding round handles; decorated with arabesques in blue; Three decorated with varied sprays of flowers.

*Lengths, 10¼ inches and 8¼ inches.*

122—FAIENCE CREAMER

*Rouen, Late XVII Century*

Broad pear-shape with loop handle and bearded satyr-mask spout. Decorated in blue with Chinese figures in landscape and flowers rising from scrolls.

*Height, 6¼ inches.*

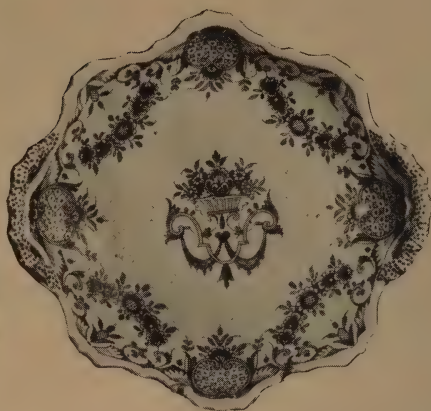
*Note:* A most interesting piece of potting which practically assures the fact that in the early days Delft potters were engaged at Rouen.

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123



124



125

123—FAIENCE PITCHER

*Rouen, XVIII Century*

Pear-shaped body, with longish slightly flaring neck and loop handle. Decorated in the manner *à la corne*, enriched in colors with scrolled cornucopia, flowers and insects.

*Height, 7¼ inches.*

124—FAIENCE FRUIT DISH

*Rouen, 1734*

Lobed oval dish, with scalloped edge and rustic loop handles. Decorated in soft blue with scrolled jardinière of flowers at centre and festooned basketed medallion borders. Marked L. C. under glaze, Rouen 1734. See Hobson, page 62.

*Length, 9 inches.*

125—TWO FAIENCE JARS

*Rouen, Early XVIII Century*

Slightly gadrooned hexagonal body, elongated, with curved shoulder and foot. Domed loose cover surmounted by seated blue squirrel. Decorated in aubergine, blue, green, old-red and blue with trailing sprays of peonies and birds. (Restored.)

*Height, 10¼ inches.*





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127

126—FAIENCE TRAVELING BOTTLE *Rouen, Late XVII Century*

Pierced bulbous body, with four loop handles at side and cylindrical molded collar. Decorated with two lobed medallions, one depicting in blue and green Our Lord and the Lamb in a landscape; the other two, coopers at their avocations before a cottage. The medallion scrolled in yellow, the sides with scrolls of flowers supporting jardinières. Inscribed on shoulder: Jean Pannetier. (Slightly restored at mouth.) *Height, 12¼ inches.*

127—TWO FAIENCE JARS *Rouen, Early XVIII Century*

Molded inverted pear-shaped body, with incurved mouth and domed foot decorated in yellow, brown, old-red, blue and green with two continuous bands of landscapes on body displaying birds and domestic animals amid flowers; festoons of flowers at mouth; foot with further flowers, birds and insects. Domed cover with pineapple terminal. (Restored.) *Height, 15 inches.*

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128—FAIENCE VASE

*Rouen, Early XVIII Century*

Deep bowl-shape body, with incurving shoulder and mouth on slightly moulded circular foot. Decorated in blue, green, yellow and light pink with floral festooned scrollings near shoulder and series of leaves.

*Height, 8¼ inches.*

129—TWO FAIENCE VASES

*Rouen, XVIII Century*

Slightly tapering body, with round shoulder and incurved short neck. Decorated in colors with fanciful figures of Chinese personages, insects, birds and blossoming flowers.

*Height 6 inches.*

130—TWO FAIENCE BOTTLES

*Rouen, Early XVIII Century*

Octagonal pear-shape, with slender neck. Decorated in blue, red, green and yellow with leaf and floral lambrequin pattern at neck and shoulder. (One restored and chipped.)

*Height, 7¼ inches.*

131—BLUE AND WHITE FAIENCE JARDINIÈRE

*Rouen, Late XVII Century*

Molded oblong tapering body, with fine, incurved foot, interesting basket handles. Decorated in rich blue with rosetted leaf border, medallioned landscape with figures in the Dutch manner and leaf brackets. (Slight restoration at lip.)

*Height, 8½ inches; length, 14½ inches.*

132—BARBER-SURGEON'S FAIENCE CUPPING OR SHAVING DISH

*Quimpers, XVIII Century*

Deep elongated octagonal dish with semi-circular indentation at front. Decorated in blue on the interior with satyr, and monkey playing a virginal.

*Length, 13½ inches.*

*Note:* Pierre Caussy, the famous Potter of Rouen, assumed the direction of the Bosquet Kilns, at Quimpers, in 1749 and a plate from his hands, in the Morgan collection at the Metropolitan Museum of Art, has a direct analogy to this dish, which is undoubtedly by this Master.

133—FAIENCE WALL BRACKET

*Moustiers, circa 1700*

Serpentined tapering body, with pear-shaped pendant. Decorated in blue with arabesque panel which is occupied by the bust of a nymph; interlacing medallioned borders.

134—FAIENCE STAND

*Moustiers, circa 1700*

Deeply scalloped shallow circular top, with molded and shaped base. Enriched in light blue with arabesques in which are three cupidons, the centre one dancing; much in the manner of Berain; border of floral scrollings and husks. (Slightly restored.)

*Diameter, 8¼ inches.*

135—FAIENCE DISH

*Moustiers, XVIII Century*

Scrolled oval lobed body; decorated in blue, with lambrequin border; scrolled cartouche at centre trophied with a bishop's mitre, crozier and cross.

*Length, 10¼ inches.*

136—FAIENCE FLOWER VASE

*Moustiers, Early XVIII Century*

Melon-shaped body, with fine gadroonings each occupied by a figure of a sportive cupidon within an arabesqued panel; out-curving foot with delicate lambrequin border; each gadroon is pierced at shoulder for individual blossoms.

*Height, 7½ inches.*

137—FAIENCE INKSTAND

*Moustiers, circa 1730*

Beautifully lobed, serpentine-molded body, having two large apertures for inkwells, four smaller ones for quills and central shot compartment; decorated in fine blue with dainty floral-lambrequin borders, sprays of delicate flowers and masks. Marked at foot, F. L., the mark of Clérissy and J. Fouques.

*Length, 8¾ inches.*

*Note:* Clérissy and Fouques were amongst the greatest of potters at Moustiers.

138—FAIENCE FRUIT DISH

*Moustiers, Early XVIII Century*

Shallow serpentine oval dish; enriched with floral festoons, scrolled lambrequin border and central bouquet of flowers. Supported on four stretchered grotesque legs formed of dolphins swallowing leopards. Molded scrolled oval base with further enrichments. Executed in very rich dark blue.

*Height, 6¾ inches.*

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139—FAIENCE COVERED CHOCOLATE POT  
*Moustiers, Early XVIII Century*

Pear-shape, with short foot and triangular sectioned spout terminated in a shell motive; domed cover and scrolled handle. Enriched in a very beautiful golden-yellow with delicate festoons and sprays of dainty flowers. Maker's mark, L. O. monogrammed, and P and R. L., the Marks of Oléry's Langier and Chais. (Cover chipped.)

Height, 9 inches.

*Note:* Oléry's was one of the greatest of the French potters and his work always has an extreme air of refinement. It was this Oléry's to whom Count Aranda offered the directing of the world famous faience kilns of Alcora, Spain.

140—FAIENCE COVERED CHOCOLATE POT

*Moustiers, Late XVII Century*

Pear-shape, with straight collar; enriched in blue with arabesqued panel occupied by figure of David wearing classic Roman attire and holding the head of Goliath in his left hand; the cover with bust of a nymph surrounded by scrollings; pewter hinged cover with shell thumb-piece fastened to loop handle. (Foot chipped.)

Height, 10 inches.

141—RARE COVERED SOUP TUREEN AND TRAY

*Moustiers, Early XVIII Century*

Deeply scrolled oval body, with satyr-mask handles; cover with similar scrollings, depressed about centre and having button terminal. Scrolled oval tray. The whole decorated with figures in the Chinese manner with mandarins, grotesque men dancing and attacking various animals amid scrollings of flowers; executed in soft apple-green and fine golden-yellow. Mark under cover, L. O. and F.; makers, Oléry's, Langier and Chais. On tray, marks are indistinct.

Length, 17 inches.





142



143

142—RARE FAIENCE JARDINIÈRE

*Moustiers, XVIII Century*

Slightly tapering round body molded at crown and foot, and having grotesque mask handles. Decorated in very beautiful golden-yellow with figures of PUNCH and an INDIAN and quaint birds amid scrollings of flowers. (Cracked.)

*Diameter, 8 inches.*

*(Illustrated)*

143—FAIENCE JARDINIÈRE

*Moustiers, Early XVIII Century*

Slightly tapering round body molded at lip and foot and having grotesque mask handles. Decorated in rich blue with Berain arabesque panels occupied by busts of nymphs.

*Diameter, 8¾ inches.*

*(Illustrated)*

144—FAIENCE JARDINIÈRE

*Moustiers, Early XVII Century*

Slightly tapering round body, molded at foot and base and having leonic heads in relief as handles; enriched in deep blue with scrolled lambrequin patterns at crown and foot. (Cracked.)

*Diameter, 9 inches.*

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145—FRENCH FAIENCE PLATTER

*Moustiers, XVIII Century*

Oval, displaying at center a cartouched and helmed coat of arms blazoned with a hound and tree proper; executed in yellows, greens and blues. Surrounded by animals, arcades, flowers, temples, birds and border of running animals amid scrolled flowers. Executed in rich blue. (Cracked.)

*Length, 18 $\frac{3}{4}$  inches.*

*Note:* The influence of the Alcora kilns of Spain seen in this fine dish gives it to Oléry's, after his return to Moustiers. He had been appointed from Moustiers director at Alcora by Count Aranda, the Spanish Prime Minister, Moustiers Faience being highly appreciated by the Nobles and Royalty of Spain. See Solon's *Old French Faience*, page 90.

- 146—FRENCH FAIENCE BÉNITIER *Lille, Late XVII Century*  
Scrolled cartouched back; enriched at crown with winged figure supporting a crown and cherub's head; medallioned centre enclosing figure of St. Anthony; scrolled semi-circular bowl enriched in blue, green, yellow and orange with scrollings and cherub's head.  
*Height, 13¾ inches.*
- 147—TWO MARSEILLES FAIENCE INKWELLS *XVIII Century*  
In the form of a snail; the upper portion of the shell loose, forming cover; the animal is sliding along a serrated green leaf; decorated in browns and yellow. (One restored and chipped.)  
*Length, 4¾ inches.*
- 148—FOUR MARSEILLES FAIENCE FLOWER-HOLDERS *XVIII Century*  
Tulips of blue, yellow and red supported by green leaves rise from an irregular base on which insects are seen.  
*Height, 4 inches.*
- 149—FAIENCE JARDINIÈRE *Marseilles, XVIII Century*  
Circular, in the form of a half cusped-cabbage, with three looped stem feet. Decorated in apple-green, yellows and crimson.  
*Height, 4 inches.*
- 150—FRENCH FAIENCE BOX *Marseilles, XVIII Century*  
Modeled in form of a yellow melon, having an open spray of flowers in color as terminal.  
*Height, 5¾ inches.*
- 151—TWO MARSEILLES FAIENCE BOXES *XVIII Century*  
(A) In the form of a yellow and an aubergine apple, the top loose, forming cover, cusped by two green leaves.  
(B) Yellow and pink pear on short stem of three green leaves. (Has been restored, chipped.)  
*Length, 5¼ inches; height, 5½ inches.*

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152—MARSEILLES FAIENCE FLOWER-HOLDER XVIII Century

Flaring semi-circular gadrooned body, with scalloped cover perforated for flowers. Glazed in rich deep yellow; decorated in greens, blues, and ivories with sprays of flowers, insects and raised satyr-mask handle. (Slightly chipped on interior cover.)

*Height, 5¼ inches.*

*(Illustrated)*

153—FAIENCE MARSEILLES VASE XVIII Century

Broad incurved inverted pear-shape, with dome foot; fine careful potting with clear ivory glaze. Enriched with Watteau subject RUSTIC LOVERS, sprays and rudimentary landscape. Painted by Gaudry. See Solon's *Old French Faience*, page 83. (Rim chipped.)

*Height, 7¼ inches.*

*(Illustrated)*

154—MARSEILLES FAIENCE COVERED PITCHER XVIII Century

Vase-shaped body, enriched with long gadroons at collar and shorter ones at base. Masked spout; scrolled loop handle with shell motive at crown; gadrooned domed cover having pear terminal. Decorated with sprays of flowers, vines and floral bands in blue, aubergine, green and ivory on yellow grounds.

*Height, 10 inches.*

*(Illustrated)*

155—TWO MARSEILLES FAIENCE VASES XVIII Century

Broad inverted pear-shape, valanced toward foot and having scroll pierced incurved neck and satyr-mask handles; very carefully decorated in colors with bouquets and sprays of exceptionally varied flowers and butterfly; dome cover perforated in a similar manner to the neck, surmounted by a sprayed crimson rose and leaf. Maker's mark, V. P. in monogram, the Veuve Perrin. (Have been restored.)

*Height, 10¼ inches.*

*Note:* The Veuve Perrin had a kiln in Marseilles contemporary with Savy and Robert and her work is noted for its careful painting and general excellence. See Solon's *Old French Faience*, page 120.

*(Illustrated)*





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153



155

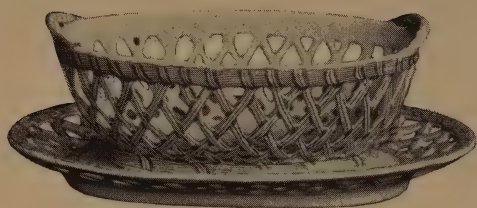


154

MARSEILLES FAIENCE (XVIII Century)

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156—TWO MARSEILLES  
FAIENCÉ BASKETS  
AND TRAYS

*XVIII Century*

Oval basket, with lattice-pierced side and small loop handles; decorated in crimsons, yellows and green with sprays of flowers at

base; the basketing in pale yellow and aubergine. Oval tray with similar lattice border decorated in similar manner. (Handle restored and tray cracked.)

*Length of tray, 11½ inches.*

157—MARSEILLES FAIENCÉ BOX

*XVIII Century*

Figure in the form of a recumbent rabbit, the upper portion of the body loose and forming cover; glazed in black on ivory, the eyes curiously painted pink, yellow and mulberry. (Restored.)

*Length, 7 inches.*

158—MARSEILLES FAIENCÉ TEA SERVICE

*XVIII Century*

Consisting of teapot, bowl and four cups and saucers; teapot and bowl in the shape of a rustic tree stem with loop handles; glazed in greenish tan and ivory bearing in relief beetles and sprays of nuts; the cups with further beetles, sprays of cherries, nuts, acorns and berries. (Restored.)

*Height of teapot, 6½ inches.*

159—MARSEILLES FAIENCÉ FIGURINE

*XVIII Century*

Figure of a crowing rooster standing on an egg-shaped base; glazed in fine orange, deep rich brown and green.

*Height, 7 inches*

160—MARSEILLES FAIENCE PITCHER

*XVIII Century*

Vase-shaped, with expanding spout; circular molded foot and rustic stem handle; enriched with large bouquets and sprays of varied flowers in purple, deep yellow, green and ivory on corn-yellow grounds. (Restored.)

*Height, 10 inches.*



160

161—MARSEILLES FAIENCE BOX

*XVIII Century*

In the form of a swimming fish; the back loose, forming cover; glazed in stripes of mellow yellow and ivory; the fins striped in black, tipped with pink. (Chipped.)

*Length, 13¾ inches.*

162—MARSEILLES FAIENCE BONBON BOX

*XVIII Century*

In the form of five closely placed green apples; the cover formed of upper portion of same surmounted by a further apple having a spray of blue-green leaves as terminal. Marked on foot with fleur-de-lis; Maker, Honoré Savy, one of the most famous potters of Marseilles. (Restored.)

*Height, 5¼ inches.*

163—DECORATED PORCELAIN COVERED PITCHER

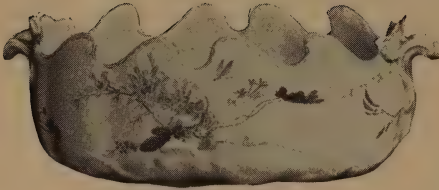
*Marseilles, XVIII Century*

Graceful pear-shape, with small molded foot, loop handle and dome cover having urn terminal. Painted in carmine with scenes on cover and body depicting seaports with their activities, and colored bandings.

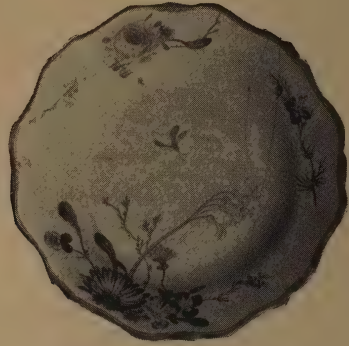
*Height, 7½ inches.*

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164—FAIENCE PLATE

Marseilles, XVIII Century

Flaring round marli with scalloped edges painted in rose-crimson and yellow on the rim; decorated with sprays of roses, crimson asters, yellow daisies, pansies and blue hyacinths with a bee winging its way to the flowers. Made by Savy.

Diameter,  $9\frac{1}{2}$  inches.

*Note:* This unusual example of faience is interesting on account of the "claw" marks at foot having been covered with green enamel. These are recorded as only having been used by Savy, the celebrated potter, who obtained the royal right to call his kilns "Manufacture de Monsieur, frère du Roi," after a visit from the Comte de Provence. See Solon's *Old French Faience*, page 19.

165—FAIENCE FRUIT BOWL

Marseilles, XVIII Century

Deep gadrooned oval; lightly molded with rocaille molded foot and having rocaille scrolled handles and wave-motived rim. Delicately decorated with sprays of wild roses and blue and yellow flowers amidst which an insect is seen flying. (Restored.)

Length,  $12\frac{3}{4}$  inches.

*Note:* This unusual example of faience is interesting on account of the "claw" marks at foot having been covered with green enamel. These are recorded as only having been used by Savy, the celebrated potter, who obtained the royal right to call his kilns "Manufacture de Monsieur, frère du Roi," after a visit from the Comte de Provence. See Solon's *Old French Faience*, page 119.



166—FAIENCE PLATE

*Marseilles, XVIII Century*

Waved and lightly fluted marli; enriched in brilliant green enamel with large central bouquet of flowers, sprays and narrow border.

*Diameter, 9¼ inches.*

*Note:* A plate very similar in painting and character is in the Morgan collection now at the Metropolitan Museum of Art.

167—FRENCH FAIENCE COVERED DISH

*Marseilles, XVIII Century*

Modeled in the form of a sitting hen, with feathers in relief; the wings and tail removable as cover. Painted in aubergine, yellows and grays.

*Height, 9¾ inches; length, 14½ inches.*

168—FAIENCE CREAMER

*Strasbourg, XVIII Century*

Graceful pear-shape, with looped handles, gilded rim, cartouche spout and husks at handles. Painted in colors with sprays and bouquets of varied flowers. Maker's mark, H T. 90—one of the Hannongs, so many of whom were potters in the neighborhood of, and in Strasbourg. (Fire cracked.)

*Height, 5 inches.*

169—PIERCED FAIENCE PLATE

*Strasbourg, XVIII Century*

Scalloped marli with diamond basket perforations; centre painted with pink rose sprays. (Needs restoration.)

*Diameter, 9 inches.*

170—FAIENCE PITCHER

*Strasbourg, XVIII Century*

Irregularly gadrooned oval body, with fluted and slightly incurving long neck, shell-scrolled spout and leaf-scrolled handle; on irregular molded base. Decorated with gilding, blue, green and mulberry scrolls and leaves amidst which bouquets of tulips, roses and forget-me-nots are painted in delicate colors. Maker's mark, S above an R in script. (Fire cracked.)

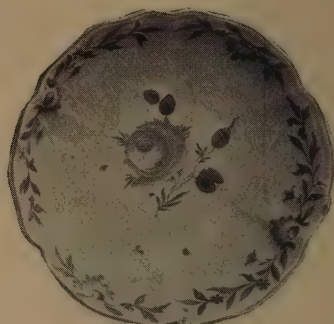
*Height, 7½ inches.*

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171—FAIENCE JARDINIÈRE

*Strasbourg, XVIII Century*

Deep oval gadrooned bowl, molded at neck and foot and having wave rim; enriched with rustic loop handle terminating in sprays of vine leaves and blue berries in relief. Painted with two panels in the Chinese manner, each occupied by a domestic figure. (Needs restoration.)

*Height, 7¼ inches.*

*(Illustrated)*

172—FAIENCE DISH

*Strasbourg, XVIII Century*

Lobed circular low dish; enriched with central spray of large pink roses; the border in slight relief, enriched in colors with shell motives and sprays of small flowers.

*Diameter, 9 inches.*

*(Illustrated)*

173—TWO FAIENCE FRUIT DISHES

*Strasbourg, XVIII Century*

Fine deeply lobed round marli, with gilded rims; enriched with sprays of roses, daffodils and smaller flowers. (One fire-cracked.)

*Diameter, 11¾ inches.*

174—FAIENCE VASE

*Strasbourg, XVIII Century*

Inverted pear-shape, with incurved mouth and molded dome foot; painted with bouquets of small and large flowers. (Rim chipped.)

*Height, 7 inches.*

*(Illustrated)*



175



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- 175—FAIENCE COVERED TUREEN *Strasbourg, XVIII Century*  
Oval, with domed cover, both well gadrooned and having fine open rustic side and terminal handles in aubergine sprayed with green leaves. Painted with sprays of blue flowers and insects. (Small portion of rustic handle missing.)

*Length, 11½ inches.*

*(Illustrated)*

- 176—FAIENCE COVERED CREAMER *Niderwiller, XVIII Century*  
Pear-shape, with scrolled spout and loop handle, which is enriched with spray of flowers in relief at flanks; dome cover with floral terminal. Very delicately painted with sprays of asters, roses and morning-glories in naturalistic colors.

*Height, 4¾ inches.*

- 177—FAIENCE MANTEL CLOCK *Strasbourg, XVIII Century*  
Tall scrolled body with spreading base; enriched in relief with polychromed leaf and rocaille scrollings. Painted with sprays of small flowers. (Needs restoration.)

*Height, 12¼ inches.*

*Note:* The various members of the exceedingly large Hannong family executed many examples in this style in varying degrees of perfection.

- 178—DECORATED PORCELAIN DISH *Niderwiller, XVIII Century*  
Scrolled oval body, enriched at rear with shell motives. Painted with sprays of red tulips, blue, lavender and crimson roses; the rim daintily touched with carmine. (Chipped.)

*Length, 9½ inches.*

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179—FAIENCE COVERED BOWL

*Niderwiller, XVIII Century*

Low bowl, with straight collar, shaped flanged handle and domed cover having rosetted terminal. Enriched with sprays of pink, lavender and blue flowers and carmine-crimson bands.

*Diameter, 6¼ inches.*

180—FAIENCE JARDINIÈRE

*Niderwiller, XVIII Century*

Square, with serpentine side; enriched with rocaille loop handles in dull crimson. Decorated with sprays of roses, morning-glories and tulips in blues, crimson, yellows and green. (Rim chipped.)

*Height, 4½ inches.*

181—FAIENCE WARMING POT

*Niderwiller, XVIII Century*

Expanding round body, with extinguisher-like connection at front and rear, two half-mask handles and arched aperture at front to feed in the glowing charcoal. Decorated with sprays of roses, peonies and asters in lavender, blue, crimson and yellow.

*Height, 5½ inches.*

182—FAIENCE TEAPOT

*Niderwiller, XVIII Century*

Broad pear-shape, with loop leaf-scrolled handle; spout terminating in a grotesque head and domed cover having an apple as terminal. Decorated in lavender, pink, crimson, blue, yellow and green with sprays of carefully painted flowers. (Has been restored.)

*Height, 5½ inches.*

183—FAIENCE SAUCEBOAT

*Niderwiller, XVIII Century*

Oval tub-shaped bowl, having scrolled oval tray attached, daintily decorated in fine crimson, blue, yellow and green with tulips, globe daisies, roses and forget-me-nots. Marked under foot, H, 5227.

*Length, 9 inches.*





184—FAIENCEN GROUP

*Lemire, Niderwiller, XVIII Century*

A little maid in Watteau costume sits on a rocky eminence at right, mourning the loss of a dead bird which rests in her apron; at left a sympathizing little lad looking with surprise at the dead bird; before her are two sheep and at her right the empty birdcage. Glazed in crackled deep ivory. (Needs slight restoration.)

*Height, 8¾ inches.*

*Note:* Charming groups like this were modeled by the sculptor Lemire, 1741-1827, in both the Niderwiller and Lunéville kilns. This sculptor arrived at considerable fame in Paris at a later period.

*Note:* A similar Niderwiller group by this master is on exhibition at the Metropolitan Museum of Art.

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185—FAIENCE PLATTER

*Niderwiller, XVIII Century*

Finely scrolled and molded oval body, with looped rocaille handles. Boldly painted with sprays of pink roses, tulips and smaller blue flowers.

*Length, 17¾ inches.*

*(Illustrated)*

186—FAIENCE TOILET SET IN BROCADE CASE

*Niderwiller, XVIII Century*

Consisting of large straight-sided round and covered puff bowl and ten similarly shaped pomade jars having covers variously with button and apple terminals. Painted in rich crimsons and yellows with sprays of flowers. Oblong case, covered in green brocade woven in two shades and with sprays of flowers and scrollings.

*Length of case, 14¾ inches.*



187—TWO FRENCH FAIENCE COVERED BOWLS

*St. Omer, XVIII Century*

(A) Modeled in the form of an artichoke; glazed in semi-translucent blue-green.

(B) In the form of a crinkle leafed cabbage; glazed in yellow and blue-green. (Both restored.)

*Heights, 6½ inches and 5 inches.*

*Note:* St. Omer was very noted for the fine modeling of the vegetable and fruit forms produced in faience by Saladin, *circa* 1751. See Solon's *Old French Faience*, page 138.

188—FRENCH FAIENCE BOX

*St. Omer, XVIII Century*

In the form of an egg-plant having irregularly splashed aubergine glaze; cusped at crown with four green leaves.

*Height, 7¼ inches.*

*Note:* Saladin, of St. Omer, *circa* 1751, was noted for the fine modeling of vegetables in faience.

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189—ST. OMER FAIENCE BOX

*XVIII Century*

In the form of an ear of corn; the upper portion loose forming cover and having a snail crawling above as handle; glazed in rich deep yellow, the snail in brown and gray.

*Length, 8 inches.*

*Note:* Saladin, of St. Omer, circa 1751, was noted for fine modeling of fruit and vegetables in faience. See Solon's *Old French Faience*, page 138.

190—ST. OMER FAIENCE BOX

*XVIII Century*

In the form of an ear of corn, the upper portion loose, forming cover; glazed in mellow yellow cusped with the ear covering in yellow-ivory, having an aubergine tassel. By Saladin. (Much chipped.)

*Length, 11½ inches.*

*Note:* Saladin, of St. Omer, circa 1751, was noted for fine modeling of vegetables in faience. See Solon's *Old French Faience*, page 138.

191—FAIENCE FRUIT PLATE

*St. Omer, XVIII Century*

In the form of a leaf, with open loop handles; modeled in slight relief with oak leaves and superimposed sprays of flowers; executed in blue, green yellow, aubergine and ivory. Mark under foot, H, St. Omer. See Marks in Solon's *Old French Faience*.

*Length, 10¾ inches.*

192—FRENCH FAIENCE COVERED TUREEN

*St. Omer, XVIII Century*

Modeled as a crinkle-leafed cabbage with heart removable for cover; glazed in apple-green with the veining in light yellow. By Saladin. (Restored.)

*Length, 16 inches.*

*Note:* Saladin, of St. Omer, circa 1751, was very noted for the fine modeling of faience in the form of vegetables. See Solon's *Old French Faience*, page 138.

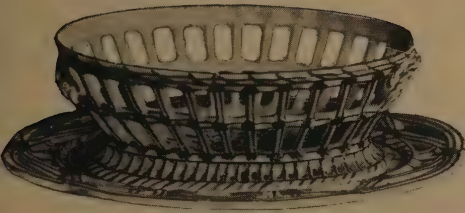
193—PIERCED FAIENCE FRUIT PLATE

*St. Amand-les-Eaux, XVIII Century*

Lobed and scrolled shallow border of open diamond lattice, interrupted by leaf motives; centre enriched with pink rose spray. (Slight fire crack.)

*Length, 11¾ inches.*





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194—PIERCED FAIENCE BASKET AND TRAY

*St. Amand-les-Eaux, XVIII Century*

Oval basket, perforated with latticed oblongs; on fluted foot. Painted with green and yellow rosettes and carmine bands; spiral rudimentary loop handles; foot with sprays of flowers. (Fire cracked.) Lobed oval tray with interlacing pierced looped border; painted in carmine with bandings and blue rosettes; centre with large rose, sprays of blue and yellow lilies.

*Length, 10½ inches.*

*(Illustrated)*

195—FAIENCE COVERED TUREEN AND TRAY

*St. Amand-les-Eaux, XVIII Century*

Scrolled oval bowl, with open leaf-scrolled handles at sides and cover. Decorated in carmine, blue, yellow and green with rocaille borders and varied sprays of delicately painted figures. (Needs slight restoration.)

*Length, 12½ inches.*

*(Illustrated)*

196—FAIENCE COVERED SAUCE-BOAT

*St. Amand-les-Eaux, XVIII Century*

Helmet-shape, with dome cover loop handle and attached oval tray having scrolled rim. Decorated with carmine band of rocaille and sprays of flowers.

*Height, 4¾ inches.*

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197—FAIENCE INKSTAND      *St. Amand-les-Eaux, XVIII Century*

Irregularly scrolled body, enriched with rocaille and leaf motives in light relief, which rise at back to a cartouche-shaped open handle; cover with scrolled rocaille terminal. Painted with sprays of flowers in carmine. Two receptacles in the interior for inkwells and a central compartment. *Length, 7¾ inches.*

198—FAIENCE SAUCE-BOAT      *St. Amand-les-Eaux, XVIII Century*

Gadrooned oval deep-bowl, with tray attached having scrolled oval rim. Decorated in carmine with leaf bands and sprays of flowers very freely rendered. (Fire cracked.) *Length, 9 inches.*

199—DECORATED PORCELAIN SALTCELLAR AND PLATE

*Sèvres, XVIII Century*

(A) Gadrooned and molded oblong body depressed at centre with two four-lobed depressions for condiments. Decorated with bands of gilding and sprays of delicate blue flowers. Mark, Double L with B under Sèvres 1754 and four dots, the mark of Théodore Gilder. (Rim chipped.)

(B) Plate painted with sprays of roses and yellow flowers, border with raised scrollings and bands in blue. Mark, Double L of Sèvres, E in centre of 1759 surmounted by T, for the painter Tristram. (Cracked.)

*Length (A), 5 inches; diameter (B), 9¼ inches.*

200—DECORATED PORCELAIN PLATTER      *Sèvres, XVIII Century*

Finely scrolled rim, enriched with gilded bands and slight blue rocaille valance; very finely painted with bouquets and sprays of roses, tulips and small flowers. Mark, Coroneted double L of Sèvres, used circa 1769 for hard paste porcelain. (Rim chipped.)

*Length, 17¾ inches.*

201—DECORATED PORCELAIN SAUCE-BOAT      *Chantilly, XVIII Century*

Four-lobed oval bowl, with flanged rim and similarly lobed domed cover having white rose in relief as terminal; delicately painted in pink, red, yellows and green with sprays of Canterbury bells and small flowers. Marked at foot with a hunting horn, the Chantilly mark. *Length, 6½ inches.*



202—MARBLED FAIENCE TEAPOT AND CREAMER

*Apt, XVIII Century*

Globular pot, with mask and claw feet, loop handles and dome cover surmounted by recumbent figure of a lion; very delicately marbled in blues, browns, yellows, greens and pinkish red. The creamer pear-shaped with shaped mouth and similar feet and decorations to pot. (Spout of teapot slightly repaired.)

*Heights, 4 inches and 3¾ inches.*

*Note:* The kilns at Apt approached, in France, more nearly the fine potting and marbling of Whieldon and Wedgwood than any other.

203—MARBLED FAIENCE TEAPOT

*Apt, XVIII Century*

Flattened oval body formed of two scallop-shell motives; dolphin loop handle; spout terminating in rooster's head; lightly domed cover having recumbent lion terminal; delicately marbled in blue, yellow, cream and brown.

*Height, 5 inches.*

*Note:* A very similarly formed teapot is on exhibition at the Metropolitan Museum of Art and is by Whieldon; this Apt specimen does not lag behind it in fine potting and marbling.

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- 204—DECORATED PORCELAIN PLATE *Chantilly, XVIII Century*  
Spirally gadrooned and scrolled border; centre and panels painted in blue with bouquets of flowers.

*Diameter, 9 inches.*

- 205—TWELVE PORCELAIN PLATES *Chantilly, 1722-1742*  
Lobed paneled marli, with blue rim and basket enrichments. The centre painted in blue with sprays of flowers. Consisting of seven soup plates and five dinner plates. Marked with the Chantilly hunting horn and various initials.

*Diameters, 9¼ inches and 9¾ inches.*

*Note:* Several similar plates are in the Pell Collection, now exhibited at the Metropolitan Museum of Art.

- 206—BLUE AND WHITE PORCELAIN CUP AND SAUCER *Paris, XVIII Century*  
Bell-shaped cup without handle. Saucer with extra deep depression to fit cup. Decorated in deep rich blue with canopied and festooned lambrequin pattern.

*Height, 3 inches.*

- 207—LARGE PORCELAIN CUP AND SAUCER *Paris, Directoire Period*  
Urn-shaped cup, lavishly enriched with gilded bands interrupted by garland of leaves and flowers and a medallion in gray, symbolic of "Blind Justice." (Cracked.)

*Height, 5 inches.*

- 208—DECORATED PORCELAIN PLATE *Paris, circa 1760*  
Flaring circular marli, decorated in purple with beautifully drawn bouquets and sprays of roses and other flowers.

*Diameter, 8¾ inches.*

- 209—DECORATED PORCELAIN SAUCE-BOAT *Paris, 1774*  
Beautifully fluted and shaped oval bowl, with molded foot and double-entwined, leaf-scrolled loop handle. Painted with varied bouquets of tulips and other smaller flowers in brilliant colors; rim and handle parcel-gilded. Marks, Coroneted, C. P., the cipher of the Comte d'Artois, who was a patron of Pierre Han-nong, who with a partner established himself in the Rue St. Denis, Paris. See Solon's *Old French Faience*, page 110.

*Length, 7¾ inches.*



210—TWO DECORATED PORCELAIN PLATES      *Paris, XVIII Century*

(A) Lobed flaring marli finished at inner and outer edges with gilded bands enclosing green wreath with small red berries.

(B) Decorated with sprays of roses, peonies and small blue flowers.

*Diameters,  $9\frac{3}{4}$  inches and 8 inches.*

211—DECORATED PORCELAIN OIL AND VINEGAR RECEPTACLE

*Paris, XVIII Century*

Scrolled oval bowl-shaped body, with two circular receptacles pierced with diamond lattice; enriched with blue border and finely painted sprays of flowers. Impressed Mark, I.D.V.

*Length,  $9\frac{1}{4}$  inches.*

212—FAIENCE JARDINIÈRE

*Sceaux, XVIII Century*

Tapering oval body, with leaf scalloped rim and incurved spreading molded foot; the body parted by four fluted tapering pilasters forming panels, in one of which are two cupidons paying their votive offering at an altar, painted in carmine *en camaïeu*; the obverse with group of three turkeys in landscape; the ends with festooned fruit, parcel-gilded. Loose interior lining.

*Height,  $3\frac{1}{2}$  inches.*

213—DECORATED PORCELAIN CANDLESTICK

*Sceaux, XVIII Century*

Beautifully fluted baluster shaft and molded dome foot; enriched with bands of gilding and sprays of minute flowers in colors.

*Height, 8 inches.*

214—TWO CREAM WARE PLATES

*Douai, 1785*

(A) In the Leeds manner, with delicately perforated border enriched with green festoons and rims over valanced rocaïlle motives of carmine.

(B) Molded lobed flaring marli, enriched in slight relief with sprays of flowers. Rich cream glaze.

*Diameters,  $9\frac{1}{4}$  and  $9\frac{1}{2}$  inches.*

*Note:* These and the two following specimens were probably made at the factory of Leigh & Co. who were partially an English firm and were established for a short period only.

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215—CREAM WARE HEATING RECEPTACLE *Douai, XVIII Century*

Coupe-shaped body, with pierced scroll panels interrupted with paterae; supported on an oblong base having guilloched canted corners and open at front to receive charcoal. Cream glaze.

*Height, 8 inches.*

216—CREAM WARE COFFEE SET *Douai, XVIII Century*

Consisting of coffee-pot, covered hot-milk pitcher, bowl and two cups and saucers. Pear-shaped, with panels having borders simulating shark skin. Decorated with sprays of flowers, slightly raised, in crimson, blues and green; rocaille-scroll handles and base. (Coffee-pot restored.)

*Heights, 8, 6 and 3 inches.*

217—TWO FRENCH FAIENCE DISHES *Lyons, XVII Century*

(A) Slightly lobed body, with open scrolled handle, simulating a bathtub in which is a lightly modeled reclining figure of Venus. (Chipped.)

(B) Oblong molded body, with oval depression at top; enriched in blue with figure of Venus; the sides with scrolled and medalioned figures. On claw feet. (Chipped.)

*Length, 7½ inches and 5¼ inches.*

218—FRENCH FAIENCE FIGURINE *Lyons, XVII Century*

Emblematic of Prosperity. Standing figure of cupidon with yellow hair, blue robe and aubergine draped torso. He holds in his left hand a large cornucopia of fruit.

*Height, 8¼ inches.*

219—FRENCH FAIENCE PILGRIM'S BOTTLE *Lyons, XVI Century*

Molded annular body, with small incurved mouth from which scroll loop handles having pendants of husks and berries; the body further enriched with wreath; executed in yellows, browns and apple-green.

*Height, 10 inches.*

*Note:* An exceedingly rare example of early faience. Bottle with all the earmarks of the Lyons kilns.

- 220—FRENCH FAIENCE BUST *Lyons, XVII Century*  
ST. ANTONIO. Head with curling blue beard and yellow halo;  
wearing blue and aubergine habit. (Restored.)  
*Height, 7¾ inches.*
- 221—FRENCH FAIENCE INKSTAND *Avignon, XVII Century*  
Open oblong back, with two apertures for receptacles; enriched  
with pierced scrollings of demi-cupidons and foliage; extending  
low front with open leafage; glazed fine rich apple-green.  
(Chipped.)  
*Length, 5¼ inches.*
- 222—DOUBLE-BODIED FAIENCE BASKET *Avignon, XVIII Century*  
Tapering inner bowl, with incurved neck and outer body finely  
perforated with geometric lobes interrupted by rocaille car-  
touches, two of which are occupied by figures THE LOVERS; up-  
right molded loop handle. Glazed old-red. (Needs slight res-  
toration.)  
*Height, 10 inches.*
- 223—FAIENCE BOWL *Avignon, Late XVII Century*  
Deep bowl, with incurved neck and molded foot; enriched in re-  
lief with varied open-scrolled masks at neck; the body with floral  
medallions, further scrollings and basket panels glazed old-red.  
(Has been restored.)  
*Height, 4¾ inches.*
- 224—FRENCH FAIENCE WINE JAR *Avignon, 1724*  
Bottle-shape, with loop handle and spout. Enriched on very  
pale green grounds with graffito rosetted-medallions, sprays of  
tulips and birds in red. Dated 1724. (Restored.)  
*Height, 9¾ inches.*
- 225—FRENCH FAIENCE FIGURINE *Avignon, XVII Century*  
Archaic, virilely modeled figure of a lion glazed in gray; sup-  
ported on an expanding round base having bulbous centre glazed  
in varying yellows.  
*Height, 14½ inches.*

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226—SPLASH GLAZED FAIENCE WINE EWER

*Avignon, XVII Century*

Urn-shaped, with double domed cover all in one piece; having an orifice at centre of sunk base for filling, which orifice was plugged with a stopper; modeled in relief with leaf-molded square loop handle; body with bandings variously of cupidon-heads, medallions and V-motives bordered with pearls. Glazed in rich browns, yellows, green and deep ivory.

*Height, 9½ inches.*

*(Illustrated)*

227—FAIENCE WINE JUG

*Avignon, XVII Century*

Pear-shaped, with incurved mouth and spout covered with head of a winged eagle; loop handles; the front with raised initials A.D.R. grounds of waved deep combings, glazed apple-green. (Chipped.)

*Height, 10½ inches.*

*(Illustrated)*

228—GLAZED FAIENCE EWER

*Avignon, XVII Century*

Egg-shaped body, with molded round foot and collar; molded scrolled loop handle having two lugs for a non-existent pewter cover. Body enriched with centre band of scrolled plaquettes interrupted by cupid-masks and having vertical leaf motives above and below plaquettes; the ornament in light relief glazed in cream.

*Height, 14 inches.*

*Note:* In the Metropolitan Museum of Art is a very analogous faience ewer, presented by the late Georges Demotte.

*(Illustrated)*

229—SPLASH GLAZED FAIENCE VASE

*Avignon, XVII Century*

Bottle-shaped; finely splashed somewhat in a spiral manner with aubergine on apple-green and cream grounds.

*Height, 12¾ inches.*

230—ENAMELED FAIENCE DISH OF FRUIT

*School of Palissy, Avon, XVII Century*

Circular splashed blue low dish holding a melon, a plum, a pear, nuts and a surmounting butterfly. Executed in aubergine, yellow, green and blue. (Chipped.)

*Diameter, 8¾ inches.*





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XVII CENTURY AVIGNON FAIENCE

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231—ENAMELED FAIENCE FRUIT DISH

*Bernard Palissy, Saintes, circa 1510-1598*

Low oval dish; enriched with fine blue border at outer and inner edges of marly centre with oval central and four side depressions for small fruit; between the central and outer depressions four symbolic kneeling cupidons are seen emblematic of Victory, Vanity, Love and Fame; the depressions are finely marbleized, and the figures are in deep ivory, green, aubergine and yellow. Underbody also well marbleized. On short molded foot. (Rim slightly shipped.)

*Length, 12 $\frac{1}{8}$  inches.*

*Note:* An interesting work of this great French potter, very reminiscent in Briot's 16th Century pewter dishes and possibly an impression from one.



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232—ENAMELED FAIENCE FRUIT DISH

*School of Palissy, Avon, Early XVII Century*

Oval, with high gadrooned and leaf molded rim, the centre enriched with subject OUR LORD WASHING THE FEET OF HIS DISCIPLES. Enriched in low relief; the disciples in voluminous robes, before the façade of a cathedral. Enriched in apple-green, aubergine, yellow, deep ivory and very rich blue. The back marbled in blue and deep plum. On short foot. (Chipped.)

*Length, 14 inches.*

233—ENAMELED FAIENCE FRUIT DISH

*School of Palissy, Avon, Early XVII Century*

Similar to preceding, the subject depicted being THE WOMAN TAKEN IN ADULTERY. Our Lord is enthroned at right, the woman stands before Him, around her are the Disciples, and at left the accusing doctors. (Fire cracked.)

*Length, 13½ inches.*

*(Similar to preceding)*

*(Illustrated)*

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234—FRENCH FAIENCE FIGURINE

*Bernard Palissy, Saintes, circa 1510-1598*

ST. JOHN. Standing figure wearing long beard, brilliant blue habit and brown mantle. He carries a long sword in his left hand.

*Height, 7¾ inches.*

*Note:* An extremely interesting and strongly modeled figure by the greatest of French potters, who was known to have given commissions to the most prominent sculptors of his days.

235—ENAMELED FAIENCE DISH

*Bernard Palissy, Saintes, circa 1510-1598*

Oval, with flaring rim; enriched in relief with Palissy's favorite "bestioles." At centre around border are swimming fish and medallions of shells flanked by green leaves and frogs. The border with further frogs, butterflies, shells, sprays of green leaves and small cray-fish. Executed in apple-green, aubergine, ivory, grays and yellows, on rich marbled blue grounds. The exterior carefully marbled in rich blue and apple-green. (Has been restored.)

*Length, 20 inches.*

*Note:* The execution of these famous "bestiole" dishes occupied Palissy's latter years and he seems to have taken his chief delight in their production prior to his incarceration in the Bastille.



## SECOND SESSION

THURSDAY AFTERNOON, JANUARY 15, 1925

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 236 to 445 inclusive

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### GRÆCO-ROMAN GLASS VESSELS OF THE I CENTURY B.C.

#### 236—TWO GRAECO-ROMAN GLASS VESSELS *I Century B.C.*

- (A) Long necked miniature vase, in dense sapphire-blue.
- (B) Straight-sided coupe of iridescent clear glass, having band and foot in pale green glass.

*Heights, 3¼ and 2¾ inches.*

#### 237—TWO GRAECO-ROMAN GLASS VESSELS *I Century B.C.*

- (( ) Unguentary pale green iridescent glass with acorn-shaped base and slender neck, having arched handle. Enriched with threadings of deeper toned glass.
- (B) Acorn-shaped base, with long neck, having small lip.

*Heights, 7 and 4½ inches.*

#### 238—TWO GRAECO-ROMAN GLASS VESSELS *I Century B.C.*

- (A) Bulbous jar, with depressed body, having flaring molded neck.
- (B) Bulbous jug form. Both vessels of iridescent clear glass, the jug with pale green loop handle.

*Heights, 4 and 3 inches.*

#### 239—TWO GRAECO-ROMAN GLASS VESSELS *I Century B.C.*

- (A) Bulbous body, with long neck, having flaring mouth exhibiting beautiful green, golden-yellow and blue iridescence on glass slightly inclined to a greenish caste.
- (B) Bowl, with similar beautiful iridescence and gadrooned sides. (Cracked.)

*Height (A), 5¼ inches; diameter (B), 4¾ inches.*

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240—THREE GRAECO-ROMAN GLASS VESSELS *I Century B.C.*

(A) Vase with expanding, fluted body, rustic handles in various tones of green glass, having fine iridescence.

(B) Bottle-shaped vase, with pale green glass.

(C) Mulberry toned glass, with bowl body, depressed with hollow medallions and having molded mouth.

*Heights,  $3\frac{1}{4}$ , 4 and  $4\frac{3}{4}$  inches.*

DELFT, ITALIAN FAIENCE, HISPANO-MORESQUE LUSTRE  
AND A GROUP OF CHINESE PORCELAINS OF THE XVI,  
XVII AND XVIII CENTURIES

241—ITALIAN FAIENCE DISH *Nove, XVIII Century*

Lobed oval gadrooned dish; delicately decorated in carmine with panoramic view in which many châteaux are seen.

*Length, 7 inches.*

242—FAIENCE PITCHER *Italian, Early XVII Century*

Broad pear-shape, with peculiar long spout and loop handle; decorated in yellows, blue and brown with medallion of Madonna and Child and scrollings.

*Height,  $6\frac{1}{2}$  inches.*

243—FAIENCE PITCHER *Rhodian, XVII Century*

Pear-shaped, with slightly flaring neck and loop handle; decorated with tulips and asters in typical Rhodian reds, blues and green. (Chipped at mouth and on body.)

*Height,  $8\frac{1}{4}$  inches.*

244—TWO ITALIAN FAIENCE VASES *XVI Century*

*Tallish*  
Bottle-shape; decorated with two medallioned busts interrupted by scrollings of flowers on fine blue grounds; executed in green, yellow and orange. (Both restored.)

*Height,  $8\frac{3}{4}$  inches.*

245—TWO ITALIAN FAIENCE DISHES *XVII Century*

(A) Scalloped and gadrooned circular dish; enriched with blue and yellow scrollings surrounding a medallioned mythical figure at bossed centre. (Chipped.)

(B) Circular, with low centre; decorated in yellows, blues, greens and browns with panoramic landscape overshadowed by trees in which figures are seen approaching a château crested by distant mountains.

*Diameters,  $9\frac{1}{2}$  and  $9\frac{1}{4}$  inches.*

*Second Session*

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246—ITALIAN FAIENCE DISH

*XVI Century*

Gadrooned circular, with slightly bossed centre displaying a running hound and radiating bands, interrupted by stellate motives; executed in slightly lustred blue, yellow and brown on deep iridescent ivory ground. Small circular foot. (Restored.)

*Diameter, 10½ inches.*

247—ITALIAN FAIENCE ALBERELLO

*XVII Century*

*Per* - Incurved circular body; decorated with head of a Roman soldier and diagonal panels of scrollings and arched label at front. Executed in apple-green, yellows, royal blue and light orange. (Chipped and top cut.)

*Height, 10 inches.*

248—DECORATED MAJOLICA DISH

*Italian, XVII Century*

Circular, with molded rim and small foot; decorated in blue and yellow with central coronated and scrolled coat of arms blazoned with three fleurs-de-lis and border of scrollings. (Fire crack.)

*Diameter, 12¼ inches.*

249—ITALIAN FAIENCE PLAQUE

*Late XVII Century*

Flaring circular bowl-shape; decorated with the bust of a character from a contemporary Italian comedy; captioned on label at side "Larione Namo." Executed in yellows, aubergine, blues and greens. (Restored.)

*Diameter, 13½ inches.*

250—TWO ITALIAN FAIENCE WINE JARS

*XVII Century*

Oviform with incurved neck, short masked spout and scrolled handle. Decorated in green and yellow with varied scrolled oblong labels bearing inscriptions; the field of green, enriched with scrollings of flowers and fruit in pale blue. (Chipped.)

*Height, 10½ inches.*

251—POLYCHROMED DELFT FAIENCE DISH

*XVIII Century*

Waxed motive round border decorated in the Imari style in blue, old-red and gilding with sprays of flowers and willow tree rising from balustrade.

*Diameter, 7¾ inches.*

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- 252—BLUE AND WHITE FAIENCE BOWL *Delft, XVII Century*  
Globular body, with loop handle and curiously wide funnel-like mouth; enriched in deep blue with scroll border and varied pendants of husks and fruit; the body and underside of mouth with sprays of flowers, insects and birds. Mark under foot, P. A. W. in monogram, the sign of the Peacock Kilns, 1651. Maker, D. Pauw.  
*Diameter, 6 inches.*
- 253—POLYCHROMED DELFT FAIENCE BOWL *XVIII Century*  
Deep bell-shaped bowl. Broadly decorated in the Imari manner in old-red, green and fine cobalt-blue with numerous irregular scrolls and panels on fine ivory ground. Mark under foot, P. A. W. in monogram. Maker's mark, the sign of the Peacock, D. Pauw.  
*Diameter, 8¾ inches.*
- 254—BLUE AND WHITE FAIENCE PLATE *Delft, 1762*  
Flanged marli, enriched with scrolled shell motives interrupting smaller basket panels; the centre occupied by a cooper in his work shop. Inscribed at foot, Dirk Janse Vanden, entered 1762.  
*Diameter, 8¾ inches.*
- 255—BLUE AND WHITE FAIENCE VINEGAR AND OIL CRUET *Delft, XVIII Century*  
Gracefully spiraled bottles, with domed covers and scrolled loop handles; enriched with sprays of flowers. Stand with two circular pierced receptacles and spiraled loop handle. Mark, "Hatchet."  
*Height, 7 inches.*
- 256—TWO POLYCHROMED DELFT FAIENCE FIGURES *Late XVIII Century*  
Strongly modeled standing cows, decorated with blue markings and large sprays of varied flowers over bodies. Supported on oblong plinths simulating greensward and having a yellow and brown leaf border. (Have been slightly restored at horns.)  
*Length, 8¾ inches.*
- 257—BLUE AND WHITE FAIENCE VASE *Delft, Late XVII Century*  
Gadrooned bottle-shape, with short flaring foot. Decorated in deep rich blue with husk medallion and archaic floral motive at neck. (Has been restored.)  
*Height, 9 inches.*



258—POLYCHROMED DELFT FAIENCE VASE *Late XVII Century*

Octagonal bulbous body, with short straight neck and flaring foot. Very broadly decorated in green, red and fine cobalt-blue with sprays of asters, peonies and chrysanthemums rising from rockeries, *feng-huangs* are seen amongst the flowers.

*Height, 9½ inches.*

259—HISPANO-MORESQUE SALTCELLAR *XV Century*

Shallow round bowl, incurved at neck and having three leonic heads in relief; supported on the back of three archaically modeled horses. Lavishly enriched with brilliant copper réflets on ivory grounds. (Much chipped.)

*Diameter, 5 inches.*

260—TWO HISPANO-MORESQUE LUSTRED DISHES *XVI Century*

(A) Tazza-form, enriched with copper réflets of fish and floral motives.

(B) Shallow flaring dish, with central fleur-de-lis and three depressions; lattice border. (Both chipped.)

*Diameters, 7 and 8¾ inches.*

261—HISPANO-MORESQUE LUSTRE VASE *XVI Century*

Bulbous body with incurved neck and two scrolled loop handles. Decorated in iridescent old-yellow with square lattice occupied by rosettes. (Chipped.)

*Height, 8¾ inches.*

262—HISPANO-MORESQUE LUSTRE DISH *XVI Century*

Low circular; enriched with cruciform of four large green leaves rising from a similar medallion leaf in centre; the leaves interrupted by sprays of blue and yellow berries; on ivory grounds. (Restored.)

*Diameter, 12 inches.*

263—RHODIAN FAIENCE EWER AND BASIN *XVII Century*

Bottle-shaped ewer, with loop handle; bowl with flaring marli. Decorated in typical colors with sprays of carnations and panels of blue glaze. (Chipped and restored.)

*Height, 8¾ inches; diameter, 10½ inches.*

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264—HISPANO-MORESQUE LUSTRE PLAQUE

*XVI Century*

Circular, with flaring roll-over marli and deep centre having a spirally gadrooned boss; enriched in sapphire-blue and golden-copper réflets with pomegranate and minor sprays at centre; festooned leaf border with minute scrollings. (Restored.)

*Diameter, 15½ inches.*

265—HISPANO-MORESQUE LUSTRE PLAQUE

*XVI Century*

Circular, with flaring marli and deeply bossed centre enriched in copper réflets on blue, with scrollings of flowers and large leaves on marli. (Restored.)

*Diameter, 16 inches.*

266—HISPANO-MORESQUE LUSTRE DISH

*XVI Century*

Shallow circular dish, with straight sides, bossed centre and flaring gadrooned marli. Enriched in copper réflets at centre with rearing bull surrounded by panels of scrolling olive motives and imbrications; similar border. (Restored.)

*Diameter, 16¼ inches.*

267—TWO CHINESE PORCELAIN VASES

*XVIII Century*

Slightly varying bottle-shapes, enriched with varied panels of blue flowers; one with animals.

*Height, 5¾ inches.*

268—CHINESE PORCELAIN BOWL AND SAUCER MOUNTED IN CUIVRE  
DORÉ

Interior richly decorated with sprays of flowers in blue and gilding; imbricated paneled border; the exterior in café-au-lait adorned with birds and sprays of flowers; bowl mounted with demi-nymphs, scrolled handle and scalloped foot.

*Diameter, 6¾ inches.*

269—CHINESE PORCELAIN BOWL AND TRAY

*XVIII Century*

Bowl decorated with medallion of lattice; blue interior and exterior border; the exterior further enriched with summer-house and sprays of flowers in colors. Tray with fanciful medallioned landscapes and flowers.

*Diameter, 7¾ inches.*

270—TWO CHINESE BLUE AND WHITE PORCELAIN PLATES

*Late XVIII Century*

The centre enriched with symbols, birds and flowers; scrolled j'ui border. (One restored.)

*Diameter, 9 inches.*

271—CHINESE BLUE AND WHITE PORCELAIN DISH

*Late XVIII Century*

Round, with cusped leaf to simulate a lotus blossom; the lobes enriched with the flowers of the months; the centre with scrolled fungi and blossom.

*Diameter, 12 inches.*

272—TWO CHINESE BLUE AND WHITE PORCELAIN DISHES

*Late XVIII Century*

Oval, with lobed flaring rim enriched with j'ui border; centre of willow pattern developing landscapes.

*Length, 12½ inches.*

273—CHINESE BLUE AND WHITE PORCELAIN BOWL *XVIII Century*

Deep gadrooned oval bowl, enriched in light blue with valanced flaring border; the centre with peonies and fir trees.

*Length, 12 inches.*

274—CHINESE BLUE AND WHITE PORCELAIN PLAQUE

*K'ang-hsi Period*

Centre enriched in Mahommedan blue with symbolic figures of the hundred antiques; flaring round marli paneled with further symbols and sprays of flowers.

*Diameter, 14 inches.*

275—CHINESE PORCELAIN COVERED JAR

*Late XVIII Century*

Ovoidal, with domed cover having rustic pomegranate terminal; decorated with flowers and medallion-bandings in gilding, blue and red.

*Height, 10¾ inches.*

276—CHINESE CELADON VASE

*Ch'ien-lung Period*

Bottle-shape; invested with gray-green glaze deepening toward foot and covered with broad crackle.

*Height, 11¾ inches.*

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277—DECORATED PORCELAIN FRUIT SERVICE *Saxe, circa 1725*

Consisting of three large circular fruit plates, one smaller, and eleven individual plates. Scrolled and lobed marli enriched with panels of basketry in low relief painted with occasional insects and sprays of flowers in color; the centres decorated with varied mythical animals, birds, flowers and insects in the Chinese manner. Each marked in underglaze blue with cross-sword of Saxe. (Two slightly rim-chipped.)

*Diameters, 11¾, 9½ and 9 inches.*

*(Illustrated)*

278—TWO CHINESE FAMILLE ROSE COVERED VASES *XVIII Century*

Baluster-shape, with domed cover having pear-shaped terminal; decorated in enamels and gilding in sprays of flowers rising from a rockery. (Chipped.)

*Height, 13½ inches.*



XVI AND XVII CENTURY GRENZHAUSEN, ALSATIAN,  
KREUSSEN, SIEBURG, COLOGNE AND FRECHEN STONE-  
WARE

279—GRAY STONEWARE FIGURINE *Grenzhausen, XVI Century*

Archaically modeled lion with his head turned to right; open mouth and two forepaws supporting a shell; he is seated on his haunches on a rustic heart-shaped base; has been painted brown and parcel-gilded.

*Height, 7 inches.*

*Note:* A similar figurine is in the Metropolitan Museum; this figurine, however, supports a dish in place of the shell for salt.

280—STONEWARE PITCHER *Allemanic, Late XIV Century*

Bulbous body, with slightly incurved foot and mouth; loop handles; enriched in low relief with rosette and floral scrollings below and fitted with small bosses on grounds; glazed yellow and soft orange. (Has been restored.)

*Height, 5 inches.*

281—POLYCHROMED STONEWARE CANISTER  
*Grenzhausen, Early XVI Century*

Slightly molded circular straight sided body depressed at four medallions which are occupied by crucifixion and cartouches bearing pierced heart and initials M. E.; medallions parted by series of rosettes; richly glazed in deep blue, sea-green and yellow.

*Height, 6½ inches.*

282—POLYCHROMED STONEWARE PITCHER  
*Grenzhausen, Early XVI Century*

Pear-shaped, with incurved molded shaped neck; enriched with a deep blue glaze; sustaining in relief subject THE CRUCIFIXION; the two Marys at the foot of the cross, their robes in yellows, browns, greens and ivories. Surrounding the crucifixion is a scrolling of leaves and rosettes in similar colors; broad looped yellow handle.

*Height, 7 inches.*

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283—PEWTER COVERED TANKARD

*Nuremberg, XVII Century*

Expanding round body, finely enriched with cartouched and arabesqued oval medallions occupied by symbolic figures of America, Europa and Africa; arabesqued dome cover with finial and thumb-piece and scrolled handle.

*Height, 7¼ inches.*

284—STONEWARE JUG

*Siegburg, Late XVI Century*

Slightly domed body, flaring foot; molded pewter rim; mask and leaf loop handle; body enriched alternately within arched panels with busts of Martin Luther and Melanchthon; the busts are parted by figures of nymphs, symbolic of Flora; moldings at crown and foot with slightly raised, scrolled plaquettes and strap scrollings. Mounted with hinged dome cover of pewter having small terminal and berried thumb-piece.

*Height, 8½ inches.*

*(Illustrated)*



284

285—POTTERY BOTTLE MOUNTED IN PEWTER *Alsatian, XVI Century*

Octagonal sectioned bottle, in gray glaze; enriched with reticulated panels having fleur-de-lys band at crown and a similar band at the partings of sections, surmounted and terminated in cupidons' heads. Mounted in pewter with molded base and screw cover having bail handle.

*Height, 8 inches.*



286

286—ENAMELED STONEWARE CANETTE  
*Kreussen, 1668*

Ribbed low circular body with loop side handle; central band occupied by two very animated hunting scenes parted at centre by medallion occupied by a running stag and date 1668; two strap-scrrolled bands guard centre and another at the foot exhibits scrollings of fruit. Executed in low relief with ivory, blues, pinks, yellows, greens and reds. Mounted in pewter with

molded cover having shell thumb-piece and engraved inscription within laurel wreath: "Johan Volpert Glock. Maria Magdalena Glockin Geborne Fendin, 1671."

*Height, 6 inches.*

*Note:* A similar canette is illustrated by Solon in his fine work on Stoneware.

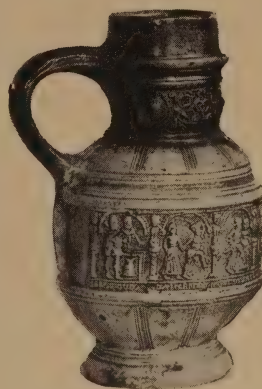
*(Illustrated)*

287—BROWN AND GRAY STONEWARE PITCHER  
*Grenzhausen, XVI Century*

Molded straight sided circular body with round shoulder and foot, having a circular base; straight collar with further molding and loop handle; the collar enriched with medallioned mask interrupted by arabesque scrollings; the body with band of arcades supported by caryatids enclosing royal personages and couples dancing; inscription under the figures. (Fire cracked.)

*Height, 7 inches.*

*(Illustrated)*



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288—MIRROR-BLACK STONEWARE HARVESTER'S BOTTLE

*Namur, XVII Century*

Pear-shaped, with tapering molded neck; molded base and loops at sides for suspension; decorated in gilding with crested coats of arms.

*Height, 8 inches.*

289—BLUE AND AUBERGINE STONEWARE CANISTER

*Sieburg, Early XVI Century*

Square sided, with oval medallions arched to molded collar and foot; enriched with rosettes and borders of heart-shaped leaves and oval medallions in slightly raised gray glaze; the shoulders finely enriched with cupidon-head within heart-shaped motive; the inner and outer grounds of rich deep blue; the centre grounds of fine aubergine. Mounted with original pewter screw top.

*Height, 8¼ inches.*

290—ENAMELED BROWN STONEWARE JAR *Kreussen, XVII Century*

Oviform jar, with six slightly flattened oval medallions on body and small loops at sides for carrying with strap; enriched with bands at centre occupied by the figure of OUR LORD AND THE TWELVE DISCIPLES; the panels are bordered with beaded moldings and parted by winged cherub-heads and scrolls; the upper and lower sections flanking the central band are adorned with incised diamond lattice; the shoulder has six rosettes; the molded foot a spiral motive. Executed in two shades of blue, yellow, red, green and gilding. Original pewter mounting at mouth.

*Height, 14¼ inches.*

291—BROWN STONEWARE WINE EWER

*Cologne, 1604*

Rope-molded straight body, with fluted base arched to molded circular foot; arched paneled shoulder and straight collar flanked with moldings and having a loop handle; the collar enriched in light relief with medallioned heads interrupted by leaf arabesques; the shoulder with pressed floral motives; the body with columned arcades occupied by six coats of arms, one dated 1604. The ancient coats of arms are of Cologne, Mentz, the Holy Roman Empire, the Bavarian Palatinate, Saxony and Brandenburg. Signed at foot, H. W.

*Height, 12¼ inches.*

*Note:* An interesting and very rare ewer in most remarkable condition.

*(Illustrated)*





291



292

292—BROWN GLAZED EWER

*Cologne, 1584*

Small straight sided body with fluted and paneled under portion sloping to molded foot; fluted arched shoulder with long neck ribbed almost to mouth. The body enriched with five panels delineating the history of Susanna and the Elders. Inscription below panels, freely translated reads: "This is the beautiful story of Susanna and the Elders sculptured in an abbreviated manner." Dated 1584. Signed Engel Kran.

*Height, 12¾ inches.*

*Note:* An extremely rare early signed example of fine stoneware.

*(Illustrated)*

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293

293—GRAY AND BLUE STONEWARE EWER  
*Grenzhausen, XVI Century*

Spirally molded drum body with fluted base serpentinizing into molded foot; arched shoulder and molded mask cover and loop handle; the shoulder enriched with panels of imbrications alternating with floral motives; the body with nine columned arcades occupied by military personages and camp scenes; inscription at crown, bearing on subjects depicted. Bands, moldings and flutes glazed deep rich blue; the body and relief in gray. Mounted in pewter with hinged cover having shell terminal. (Handle restored.)

*Height, 18¾ inches.*

*Note:* This fine ewer is almost identical to the one illustrated on Page 99 of Solon's fine work on Stoneware.

*(Illustrated)*

294—GRAY AND BLUE STONEWARE PITCHER *Sieburg, XVII Century*

Elongated pear-shaped, with molded foot and loop handle; enriched vertically with bands of raised gray quatrefoil rosettes interrupted by bands of deep rich blue. Mounted in pewter with cap cover having shell thumb-piece.

*Height, 9¼ inches.*

295—LIGHT BROWN STONEWARE PITCHER *Frechen, Haut Rhin, 1583*

Pear-shaped with ribbed neck, loop handle and molded round foot; enriched with raised medallions, the centre displaying two prelates exorcising Satan from a dragon before them; at right bust of Julius Caesar; at left an elaborately helmed coat of arms dated 1583. (Restored.)

*Height, 8 inches.*

296—ENAMELED BROWN STONEWARE PITCHER

*Kreussen, XVII Century*

Pear-shaped body with loop handle; enriched in light relief and blue, white, red and yellow enamels with central circular medallion occupied by double-headed displayed eagle bearing a coat of arms on breast; flanked by spiral bands of flowers terminating in shell-like motives; imbricated flanking grounds. Mounted in pewter with molded foot and mouth, the hinged cover having ball thumb-piece.

*Height, 10½ inches.*

XVI AND XVII CENTURY PEWTER INCLUDING RARE  
DISH BY BRIOT

297—TWO PEWTER CANDLESTICKS

*Italian, XVII Century*

Baluster shafts, with large bobèche and small pricket. Supported on tripod scrolled feet, paneled with cupidon-heads.

*Height, 8¼ inches.*

298—THREE DECORATED PEWTER SALVERS

*Nuremberg, XVII Century*

(A) Centre enriched with circular medallion exhibiting OUR LORD IN GLORY; surmounted by a shield blazoned with a fleur-de-lys and inscribed, H. K. Surrounded by medallions of the twelve apostles.

(B) Centre with medallion occupied by subject, CHRIST ARISEN; surrounded by medallions bearing figures of saints, interrupted by masks, fruit and scrolled arabesques.

(C) Similar to the preceding. The centre occupied by an equestrian figure of Ferdinand III. Medallions of border with further equestrian figures interrupted by scrolled masks.

*Diameters, 7 and 7½ inches.*

299—TWO CHISELED PEWTER PLATES

*Dutch, XVII Century*

(A) Centre depicting a cupidon standing amid scrollings of leaves, holding a cornucopia inscribed: "Arnoldus Lelieaert XVI van Hooymaend Anno 1643."

(B) With cupidon seated within a scrolled arabesque blowing a trumpet. Border of laurel leaves.

*Diameters, 8½ and 9 inches.*

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300—DECORATED PEWTER DISH      *Nuremberg, Early XVII Century*

Low, circular dish, enriched with border and a circular central medallion depicting subject, DAVID AND BATHSHEBA. The couple seated at left foreground before a battlement and the towers of Jerusalem; an attendant serving them wine.

*Diameter, 9¾ inches.*

301—DECORATED PEWTER CANISTER      *Flemish, XVII Century*

Square sectioned oblong; enriched with panels of poppies. Screw-top, cap cover with fine, balustered bail handle.

*Height, 9¼ inches.*

302—ENGRAVED PEWTER CANISTER      *Flemish, XVII Century*

In the form of a missal. The obverse and reverse paneled and having a border of scrolling lilies; screw cap; bail ring handle.

*Height, 10¾ inches.*

303—PEWTER WINE EWER      *French, XVII Century*

Molded club-shaped body, with long hexagonal, covered spout, reinforced by an acanthus-leaved baluster to neck; slightly domed cover with acorn terminal; scrolled thumb-piece and handle; on molded foot. Enriched with two sprays of chiseled lilies. Mark, a coronated F.

*Height, 8¾ inches.*

304—PEWTER WINE EWER      *French, XVII Century*

Similar to preceding. Mark, I R above a hound. (Terminal lacking.)

*Height, 9¾ inches.*

305—DECORATED PEWTER DISH      *Flemish, XVII Century*

Low dish, with slightly fluted and molded rim; the centre occupied by the head of a warrior saint; inscribed at cavetto: "Brugghe Sintjooris."

*Diameter, 13¾ inches.*

*Note: St. Jooris is the Patron Saint of Bruges, Belgium.*



306—PEWTER DISH

*Flemish, XVII Century*

Circular, with broad flaring marli, banded with large bosses interrupting scrollings of Gothic leaves and zig-zags; the centre occupied by a boss bearing a jardinière of scrolled leafage. Dated 1637.

*Diameter, 14 $\frac{1}{4}$  inches.*

307—DECORATED PEWTER PLAQUE

*Alsatian, XVII Century*

Finely molded and curved round marli and deep cavetto; decorated at centre with running stag and hounds, the border with scrolled leafage. Marked, H. Isenheim.

*Diameter, 16 $\frac{1}{4}$  inches.*

308—PEWTER DISH MOUNTED IN CUIVRE DORÉ

*French, XVII Century*

Molded, scrolled oval, flanged border with beautifully shaped cavetto. Bearing a central medallion, occupied by a gilded cupid on amidst flowers. Border enriched with arabesqued leaf scrollings.

*Length, 18 $\frac{1}{2}$  inches.*

309—TALL PEWTER COVERED TANKARD *Haut Rhin, XVIII Century*

Expanding round body, outcurving to a fine molding at base; supported by ball-and-claw feet, interesting V-shaped spout, hinged cover with pineapple terminal, scrolled front-piece and handle. The front enriched with wreathed horseshoe and inscription: "A S D Z M, 1761."

*Height, 16 $\frac{1}{4}$  inches.*

310—TALL PEWTER COVERED TANKARD

*Haut Rhin, Early XVIII Century*

Similar to preceding. With smaller claw feet and terminal having a seated lion bearing a cartouched shield in front of him, the front with scrolled arabesque and mask medallion, occupied by a trophy of guns and date, 1744.

*Height, 17 $\frac{1}{2}$  inches.*

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311



312

311—PEWTER COVERED GUILD CUP

*Haut Rhin, 1707*

Molded triple-bodied coupe engraved with the names of the wardens of the guild; these parted by two series of bossed leonic heads. On molded baluster foot. Dome cover, surmounted by the figure of a Roman warrior in armor. Inscribed with many names of members, also an inscription which translated reads: "An honest handiwork of the Linen Weavers, Welcome Oct. 30, 1707."

*Height, 20 inches.*

312—PEWTER COVERED GUILD CUP

*Haut Rhin, 1707*

Similar to preceding. The cover surmounted by a Roman warrior holding a flag and a large escutcheon inscribed: "Eines ehrsammen Handwers der Leinweber Wilkomm, den 30 Oct. 1707."

*Height, 19½ inches.*



313—RARE DECORATED PEWTER DISH    *Briot, French, XVI Century*

Circular; with hollow marli, finished with a gadrooned molding and enriched with medallions, each having a graceful reclining figure of a nymph variously allegorical of Astrology, Architecture, Arithmetic, Music, Literature, Rhetoric and Painting, and a central molded boss enriched with a nymph seated amongst symbols and captioned, "Temperantia." The boss surrounded by medallions of further symbolic nymphs parted by arabesqued atlantes. Inserted in the underfoot is a medallioned bust captioned, "Scupebat Franciscus Briot."

*Diameter, 17¼ inches.*

*Note:* Franciscus Briot was probably the greatest of all pewterers. His work was in such high esteem that even the great potter Palissy did not disdain to copy his models in faience.

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FRENCH, HAUT RHIN AND NUREMBERG FORGED IRON  
KEYS, LOCKS, COFFRETS AND A CHEST OF THE GOTHIC  
AND RENAISSANCE PERIODS

- 314—TWO FORGED IRON SNUFFERS *French, XVIII Century*  
Box snuffers, variously faceted, having scrolled loop handles.  
One with central hinged knife blade in snuffer.

*Length, 6½ inches.*

- 315—BRASS HANDLED HUNTING KNIFE *Haut Rhin, Early XV Century*  
Broad channeled dagger-shaped blade. Octagonally balustered  
handle, terminated in an archaic lion's head. Signed by Maker  
and Numbered 55.

*Length, 11 inches.*

- 316—CHISELED FORGED IRON KNOCKER *Haut Rhin, XVI Century*  
Pivoted broad open pear-shaped rapper; having lower central  
boss finely chiseled with a grotesque peasant's head.

*Height, 5 inches.*

- 317—TWO FORGED IRON CUTTERS *French, XVII Century*  
(A) Scroll-beaked blade, with long tapering round handle, piv-  
oted to a chiseled and scrolled rooster-head having a similar  
round handle.  
(B) Two dagger-shaped blades, with long round spring handles.

*Lengths, 6 and 5¼ inches.*

- 318—TWO SMALL FORGED IRON HEATERS *Nuremberg, XVI Century*  
(A) Circular body with floral piercings; supported on baluster  
straps terminating in flaring shell motives and tray base. Ebony  
baluster side handle.  
(B) Pierced circular body, on baluster shaft and bossed round  
base. Side stem handle; pinnaced dome cover.

*Heights, 3½ and 5 inches.*

- 319—TWO LARGE GOTHIC FORGED IRON NAILS AND CUTTERS *Haut Rhin, XVI Century*  
Bossed quatrefoil nails, with long spikes. Hinged cutters finely  
shaped and chiseled with scrollings and standing figures, cap-  
tioned, "Die Hebe" and "Aberwind Alles"; loop handles.

*Lengths, 4¾ and 8¾ inches.*



320—TEN FORGED IRON GOTHIC KEYS *French, XV Century*

Six with circular bows beautifully pierced with varied rose tracery; one of these having clustered columnar shaft, brass molded head and fitted to very intricate ward chambers. Two with double flanges differing in their wards, and each used for two keys. Another with coroneted shield-shaped traceried bow, octagonal medallioned shaft and curious wards. Another with octagonal molded shaft and pierced trilobed bow.

321—FORGED AND ENGRAVED IRON CANDLE SCISSORS *Nuremberg, XVI Century*

Finely sparrow baluster shaft supported on circular base, having three acorn tripod feet. Beautifully shaped scissors with engraved long blades; handle with spirals, one having a head.

*Height, 7 $\frac{3}{4}$  inches.*

322—FORGED IRON CANDLE SCISSORS *French, XVI Century*

Baluster stem supported on quatre-lobe base, having four out-curving round legs; somewhat odd-shaped scissors with handle enriched with scrollings and one with lateral loop.

*Height, 8 $\frac{3}{4}$  inches.*

323—CHISELED AND PIERCED FORGED IRON TRIPOD *Haut Rhin, Late XVI Century*

Scalloped circular top, pierced with a virile rampant lion. Out-curving baluster tripod legs.

*Diameter, 8 inches.*

324—SIX FRENCH RENAISSANCE KEYS *XVI Century*

(A) Chiseled iron with scrolled demi-figure as bow, square rosetted head and triple shaft for three pins in lock.

(B) Chiseled iron inlaid with gold. Bow only; formed of two chimeric monsters scrolled about coats of arms.

(C) Bronze, with open rosetted trilobed bow of filigree.

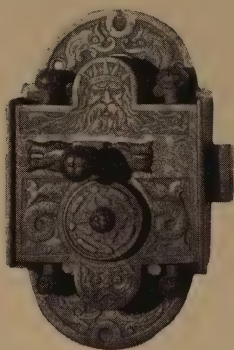
(D) Rarely chiseled iron, with open bow formed of two dragons outfacing from a caryatid. Fleur-de-lys sectioned shaft terminating in a fine Corinthian capital.

(E) Brass, the bow simulating a scrolled dolphin.

(F) Gilded iron with open heart-shaped bow; having central shield surmounted by a small cross.

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325—CHISELED FORGED IRON LOCK *French, XVI Century*

Oblong plate with two semi-circular flanges at foot. Enriched with masks of Neptune, dolphins and four-leaf bosses at sides; semi-circular crowning and base plates with further dolphins.

*Length, 7 inches.*

*(Illustrated)*

326—RARE FORGED IRON PADLOCK AND KEY

*French, Late XV Century*

Beautifully scrolled massive body, with molded crescent-shaped pendant, loop hinge. Key with circular baluster-bow and triple lobed shaft.

*Length, 7¼ inches.*

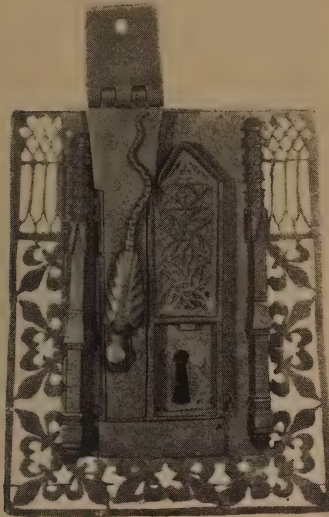
*(Illustrated)*

327—CHISELED FORGED IRON ADJUSTABLE CANDLESTICK

*French, XVI Century*

Slotted tubular shaft with interior candle-holder, having leaf-scrolled handle; slot lobed at intervals to raise candle. On circular base with repoussé scrolled dolphins and leafage. On scroll and ball tripod feet.

*Height, 11 inches.*



328

328—PIERCED FORGED IRON GOTHIC LOCK      *French, XV Century*

Oblong plate, enriched with a pierced border of fleurs-de-lis and tracery; flanked on the inner side by pinnacle balusters. Key centre panel and above it unusually delicate tracery; hasp with a chiseled lizard in full relief.

*Length, 9 inches.*

*(Illustrated)*

329—FORGED IRON LAZY MAN'S CANDLESTICK      *French, XVII Century*

Open spiral shaft, with hooked handle and raising receptacle for candle. Supported on short balustered circular base, enriched with lobed fleur-de-lis and outcurving stretchered feet.

*Height, 7¾ inches.*

330—NINE FRENCH KEYS      *XVII and XVIII Century*

Seven of XVII century forged iron, five of which have finely pierced bows of scrollings, two developing monograms; another with circular bow having intricate filigreed rosette; the seventh of massive iron with very many wards. Two, XVIII century, with brass bows enriched with open leaf-scrollings and demi-figures.

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331—TWO FORGED IRON CANDLESTICKS      *French, XVI Century*

Varied balustered stems with open scrollings, having a string to secure candle in angular candle-holder. On low arch shaped base with tripod feet; extending extinguisher.

*Heights, 7 and 8¼ inches.*

332—PIERCED FORGED IRON LOCK      *French, XVI Century*

Tapering plate, having three keyholes and keys for same. Crested with rudimentary animals facing an open vase. Apron pendant and open scrollings.

*Length, 8¾ inches.*

333—CHISELED IRON HANGING LAMP      *French Gothic, XV Century*

Low open boat-shaped lamp; chiseled arched strap back, swinging baluster support finished with hook and pinnacle. Enriched on body with chiseled scrollings and masks.

*Height, 13½ inches.*

334—CHISELED IRON WALL LIGHT      *French, XVI Century*

Leaf-molded oblong back, with semi-circular pediment and apron. The pediment enriched with coroneted coat of arms. The apron with leaf cusp and arm for candle. The panel displaying a wooded landscape occupied by Diana and two of her nymphs bathing at a pool. Acteon is seen on the distant right bank. Traces of gilding exist.

*Height, 9½ inches.*

335—ETCHED IRON HALBERD HEAD      *Allemanic, XVII Century*

Tapering diamond blade, with finely scrolled beak and head; deeply etched with scrollings.

*Length, 22½ inches.*

336—ETCHED FORGED IRON COFFRET      *Nuremberg, XVI Century*

Oblong, with hinged cover, having finely baluster bail handle and curiously warded key and pivoted strap band to cover keyhole. All surfaces including interior of top with its fine spring lock etched with leaf scrollings, amidst which eagle-heads appear.

*Length, 6½ inches.*

*(Illustrated)*





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337

337—EXQUISITELY ETCHED IRON COFFRET *Nuremberg, XVI Century*

Oblong with hinged cover. Beautifully engraved on all surfaces including the interior of cover with chiseled medallion-heads of warriors and strap-scrolled borders. On ball feet. Traces of original gilding are seen on the interior.

*Length, 7 inches.*

*(Illustrated)*

338—PIERCED FORGED IRON COFFRET

*French Gothic Style*

Oblong, with semi-circular hinged cover, having finely baluster lifting bail handle. The cover, front and back enriched with continuing bands of hasps of diamond lattice interrupting bands of open scrolled tracery. The sides, front and back additionally adorned with outstanding flange. On flat baluster legs.

*Length, 8¾ inches.*

*(Illustrated)*

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339—RARE FORGED IRON WAFFLE-IRON

*French, 1597*

Oblong irons with pivoted long tapering handles, the cheeks of irons finely enriched with floral diapers surrounding cartouched medallioned coat of arms and fleur-de-lys in one; in the other coat of arms are the symbols of Aesculapius. Inscribed with the date 1597 in two places and with the name of the noble family of Froben.

340—FORGED IRON TONGS AND SHOVEL

*French, Early XVII Century Style*

Handles terminating in fleurs-de-lys with shafts enriched with spirals, the blade of the shovel pierced with fleur-de-lys and geometric motives.

*Length, 31 inches.*

341—FORGED IRON CANDELABRUM

*Haut Rhin, XVI Century*

Slender round shaft, terminating in cusped lily, sustaining a revolving scroll and spiral, lyre-shaped arms for two candles. On spiral tripod base.

*Height, 13½ inches.*

342—FORGED IRON CANDLESTICK

*Haut Rhin, Late XVI Century*

Square baluster shaft, chiseled with scrollings, sustaining a frontal spring bar; with open scrollings which adjusts the candle in an annular ring. Forged crown on plate-shaped feet and tripod base.

*Height, 13½ inches.*

343—FORGED IRON BRAZIER

*French, Early XVII Century*

Cylindrical receptacle, pierced with heart-shaped motives and having open-shaped strap bottom. On standing flanged tripod legs scrolled toward base and enriched with rosettes. Hanging ivory ring-turned handle.

*Height, 9 inches.*

344—FORGED IRON TRIVET

*French, XVI Century*

Husk motived angular trivet with three interior fleurs-de-lys; supported on two outcurving ball feet and long baluster hinged to a back support, having hooks for suspension.

*Length, 19½ inches.*

345—TWO CHISELED CAST IRON FIGURES

*French, Early XVII Century*

Sea-horse and dolphin; interestingly scrolled figures with imbrications of scales chiseled.

*Lengths, 15 and 16¼ inches.*

346—FORGED IRON CASQUE

*Florentine, XVI Century*

Dome-shape, with deep comb at crown. Boat-shaped brim, rope-molded edge with two fleurs-de-lys and studded with brass rosettes at foot. Grounds finished black.

347—ETCHED STEEL CASQUE

*French, XV Century*

Domed body, with high comb and boat-shaped brim with rope-molded edge; etched on the body with large panel of warriors amidst jousters, the brim with scrollings.

348—ETCHED IRON TARGE

*French, Renaissance*

Circular, with rope edge; the body rising to a sharp point at centre from which radiate bandings enclosing floral scrollings. Brass rosette border of floral arcade.

*Diameter, 22½ inches.*

349—RARE RENAISSANCE HANGING AND STANDING FORGED IRON LAMP

*French, XVI Century*

Oval oil receptacle, with two lips, three fleurs-de-lys and coats of arms and hinged cover, having curious rosetted terminals; arched back shaft with swanneck handle. Long chain and hook for suspension; acorn pendant and scrolled frontal finely pierced and engraved with central caryatid; flanked by two reclining figures of Indians. Stamped with maker's name, Povi Ainé.

*Height, 17½ inches.*

350—FORGED IRON TREASURE CHEST

*Haut Rhin, XVI Century*

Oblong, with lifting hinged top, having a most elaborate, pierced and engraved lock on the under side, the keyhole of which is in the centre of the top, secreted under an oblong label chiseled with a cognizance, Bear with Rugged Staff. All surfaces are enriched with scrolls and studded bands forming panels, that at front with figure of Hercules. The front fitted with curious adjustable husks and flutes.

*Height, 21¼ inches; length, 21½ inches.*

351—FRENCH GOTHIC FORGED IRON MEAT-JACK

*XVII Century*

Cruciform with pierced tracery at intersection. Two adjustable meat hooks on cross bar; saw-tooth and adjustable rack on upper bar. Ring for suspension.

*Length, 43½ inches.*

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## CHAMPLEVÉ AND OTHER EARLY ENAMELS

### 352—TWO OBLONG LATE LIMOGES ENAMEL PANELS

*After Juan Limousin*

ST. MICHAEL AND ST. ANGELUS COSTUS. Executed in brilliant colors on dark blue grounds. Captioned. Signed, I. L.

*Height, 3¾ inches.*

### 353—LATE LIMOGES PANEL

*After Jean Raymond*

ST. JOHN. Three-quarter length haloed figure of the saint looking downward toward a chalice in his right hand. He wears a gold robe, enriched in brown-pink and a lavender mantle, and stands before a star-studded purple background. Captioned on label at crown, Saint Jehan; at foot is lengthy inscription.

*Height, 6½ inches; width, 5 inches.*

*Note:* A woodcut and description of subject is on back of frame.

### 354—GOTHIC ENAMEL AND CUIVRE DORÉ BOWL

*Venetian, Late XV Century*

Low bowl, hammered with scrolled rosette under foot which continues and forms gadroons on the sides; upright lip studded with rosettes in turquoise and dark blue enamel interrupting the scrollings; interior centre with larger similar rosette.

*Diameter, 6½ inches.*

### 355—LIMOGES ENAMEL PANEL IN ORIGINAL CARVED WALNUT FRAME

*French, XVI Century*

THE DESCENT FROM THE CROSS. In a hilly landscape, with a distant view of the spires and city walls of Jerusalem, under a clouded blue sky a cross appears in the foreground, before which stands Saint John gently lowering the body of Our Lord to the care of the three Marys at foot. Saint Joseph stands at extreme right. The green hillside and the costumes of blue, purplish pink, yellow and green are lavishly enriched in gold. Oblong half rosette molded frame enriched with strap-scrolled cartouches bearing masks at crown and foot, festoons and scrolled demi-figures at sides. (The Limoges plaque needs considerable restoration.)

*Height, 9¼ inches; width, 7 inches.*



356—JEWELLED CHAMPLEVÉ ENAMEL PYX

*Limoges, XIII Century*

Circular, with high peaked hinged cover terminating in a cross and enriched with three yellow jewels and scrollings. The body with five busts of saints supported on scrollings terminating in fleurs-de-lys which part the figures; the figures executed in gilding with backgrounds of blue and passages of red and pale green in the scrollings.

*Height, 4¼ inches.*

*Note:* Fine early Pyxes are exceedingly rare, for almost every example is now permanently located in a museum or a cathedral treasury.

*(Illustrated)*



356

357—LIMOGES ENAMEL AND CARVED EBONY CHASSE

*Late French Renaissance*

Double paneled and molded peaked cover, enriched with six panels of hunting scenes in enamel. Oblong lower portion with six further scenes, illustrating classic subjects amidst which are seen Diana and Acteon, Daphne and Apollo, Mercury and Juno, Coronis and subject: A COMBAT BEFORE THE WALLS OF TROY; these panels are parted by husked and medallioned pilasters. Supported on demi-nymph feet. Mounted in forged iron with bail lifting handle and fleur-de-lis and rosetted bolt. (Several panels need slight restoration.)

*Height, 10½ inches; length, 12 inches.*

358—CHAMPLEVÉ ENAMELED LEATHER BOTTLE

*Persian, XVII Century*

Pear-shaped black leather bottle, with incurved molded throat and spreading mouth of champlevé enamel displaying elaborate medallions of flowers, scrollings and busts of Persian beauties; executed in fine crimson, blue, green and yellow.

*Height, 8¾ inches.*

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GOTHIC AND RENAISSANCE CUIVRE DORÉ CANDLE-  
STICKS, CHALICE CUPS, COUPES AND OTHER OBJECTS

359—TWO SMALL RENAISSANCE CRUCIFIXES *XVII Century*

(A) Floriated, enriched with interior cross, and mounts captioned with sacred monogram the outer cross enhanced with lobes and open scroll brackets; the back inscribed. Ring for suspension. (Has been gilded.)

(B) Floriated cross exhibiting Our Lord in efigy.

360—CUIVRE DORÉ PAPER CUTTER *French Renaissance*

Open lobed and scrolled handle with cupidon-head and shell motive; tapering broad blade engraved with floral sprays.

*Length, 9¼ inches.*

361—SMALL CUIVRE DORÉ BAS-RELIEF PANEL *French Renaissance*

ST. ANDREAS. Oblong, with arched niche having leaf spandrels and scroll-shell pediment pierced for suspension; the niche occupied by the robed saint standing before a cross and holding a missal in his hand.

*Height, 6¼ inches; width, 3⅝ inches.*

362—CUIVRE DORÉ CANDLESTICK *French, Late XVI Century*

Finely shaped ovoidal baluster, with small opening for taper; chiseled with cartouches of fruit interrupted by winged cupidon-heads; broad spreading molded base adorned with series of leaf motives and cupidon-heads interrupted by husk scrollings.

*Height, 4¾ inches.*

363—GOTHIC CUIVRE DORÉ CANDLESTICK *Haut Rhin, 1572*

Diaper paneled and molded hexagonal shaft having central flanged, lobed boss. On finely flaring and molded hexagonally lobed base. Engraved with inscription at foot reading (translated): "With God's Grace Ruosch and his wife gave this chalice in the year, 1572.

*Height, 4¾ inches.*

*Note:* This fine candlestick was originally the stem of a chalice cup, the bowl, either of silver or gold, no doubt, long since melted up for its physical value.

364—JEWELLED CUIVRE DORÉ BELT

*Late Italian Gothic*

Formed of oblong panels enriched with scrolled heads, interrupted by open scrolled plaquettes and jeweled scrolled medallions; curious hinged portion about centre.

*Length, 37¼ inches.*

365—CUIVRE DORÉ CANDLESTICK

*French Gothic*

Hexagonally molded socket engraved with Gothic tracery; shaft with a gadrooned boss having diamond motived projections and engraved Gothic tracery. On spreading six-lobed base with flanged molded plinth.

*Height, 4 inches.*

366—CUIVRE DORÉ CANDLESTICK *French, Gothic-Renaissance Period*

Small molded hexagonal socket and shaft, engraved with scrollings; enriched with broad flanged central button-shaped boss having florally engraved gadroons. On six-lobed round spreading foot adorned with rope and other moldings.

*Height, 5 inches.*

367—REPOUSSÉ CUIVRE DORÉ COVERED CHALICE CUP

*Strasbourg, Gothic-Renaissance Period*

Bowl-shaped coupe, enriched with medallioned busts of prelates interrupted by heads of cherubim; baluster shaft adorned with symbols and saintly figures. On spreading paneled foot occupied by apostolic figures. Domed cover displaying four evangelists within medallions parted by heads of cherubim, surmounted by figure of St. John the Baptist.

*Height, 11½ inches.*

368—CUIVRE DORÉ RELIQUARY

*Alsatian Gothic*

Tubular glass chamber supported by two hinged arms having crocketed pinnacles, valanced borders and medallioned ends; one of the medallions enriched with subject, THE HOLY FATHER IN MAJESTY; the other with rosette; the valance with saintly figures. On interesting molded shaft having leaf enrichments terminating in berries; low boss above a spreading round foot adorned with diamond facias bearing the heads of various disciples.

*Height, 11½ inches*

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369—JEWELLED CUIVRE DORÉ CHALICE CUP      *Late Alsatian Gothic*

Bell-shaped coupe; supported on bossed tubular stem with fleur-de-lys cresting. The bosses enriched with filigree lobes bearing fleurs-de-lys interrupted by ruby colored jewels; flaring octagonally lobed round spreading foot with border similar to boss, floral scrollings and green jewels.

*Height, 9 inches.*

370—TWO CUIVRE DORÉ FIGURES      *French, XVIII Century*

SATYRS. Seated figures, with heads turned aside, grinning and arms outstretched, with their hands on their sides to stop their convulsions; their hoofs uplifted over a spray of laurels. Fine old patina.

*Height, 10 inches.*

371—CUIVRE DORÉ CIBORIUM      *Strasbourg, Gothic Period*

Molded hexagonal coupe, enriched with medallioned figures of saints embroidering or drawing; hinged peaked cover terminating in cross and having a crocketed and traceried pinnacle at each of the hexagonal corners; hexagonal baluster shaft with gad-rooned bossed centre; floral round base with medallions bearing symbols of the four evangelists.

*Height, 16 inches.*

*(Illustrated)*

372—NAUTILUS SHELL COUPE MOUNTED IN CUIVRE DORÉ

*School of Fontainebleau, XVI Century*

Beautiful iridescent shell, mounted with leaf-molded lip shaped toward scrolling of shell and there enriched with a lizard and group, VENUS, SATYR AND MERMAN HOLDING A FISH; the front with group of reclining VENUS AND CUPIDON RIDING DOLPHINS; behind the figure of Venus is a large palm spray extending to the rim of coupe; at back a curious winged dolphin. Supported on open cresting and three out-facing and out-spreading clustered dolphins. The chiseling of figures and decorations is of extremely fine quality.

*Height, 8½ inches.*

*Note:* A most interesting and beautiful specimen of early French craftsmanship.

*(Illustrated)*





373—CUIVRE DORÉ MOUNTED COCOANUT COUPE

*Nuremberg, XVII Century*

Egg-shaped coupe, mounted at mouth with valance and spreading mouth engraved with panel of scrolls, birds and medallioned heads; interesting strap-scrrolled caryatid supports over body to a bossed baluster shaft having three open brackets at crown. Molded dome foot with arabesque scrollings and floral motives.

*Height, 10 inches.*

*(Illustrated)*

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374—CUIVRE DORÉ CRUCIFIXION

*Rhenish Renaissance*

Finely molded body of Our Lord, hung on a floriated rustic cross; the floriations occupied by figure of the Holy Father, the Virgin, St. John and Mary Magdalen. Molded round base enriched with scrolled leafage. The cross apparently of a later period.

*Height, 14 inches.*

VENETIAN AND NUREMBERG GOTHIC AND RENAISSANCE  
REPOUSSÉ BRASS DISHES

375—REPOUSSÉ BRASS DISH

*Nuremberg, Early XVI Century*

Flaring gadrooned bowl, with leaf stamped flange. The centre of base with subject, EQUESTRIAN FIGURE OF SAINT GEORGE SLAYING THE DRAGON.

*Diameter, 10¾ inches.*

376—REPOUSSÉ BRASS DISH

*Nuremberg, XVII Century*

Double molded flange with two series of oval and diamond medallions. The centre subject, ADAM, EVE AND THE SERPENT IN THE GARDEN OF EDEN.

*Diameter, 15 inches.*

377—REPOUSSÉ BRASS DISH

*Venetian, XVI Century*

Circular, with broad flange stamped with archaic motives. The centre slightly bossed and having central medallion. Surrounded by pear-shaped gadroons and two borders of Gothic inscriptions.

*Diameter, 16¼ inches.*

378—REPOUSSÉ BRASS DISH

*Nuremberg, XVII Century*

Double molded circular flange punched with two series of oval medallions. Lightly bossed centre displaying a coroneted coat of arms supported by rampant lions and surrounded by a border of scrolled bunches of grapes.

*Diameter, 18¾ inches.*

379—REPOUSSÉ BRASS DISH

*Nuremberg, XVII Century*

Similar to preceding. Centre exhibiting subject THE RETURN OF THE SPIES WITH THE GRAPES FROM THE PROMISED LAND.



380

380—REPOUSSÉ BRASS DISH

*Venetian, XVI Century*

Circular, with broad flange stamped with Maltese cross and small leaves. The centre having a bossed medallion surrounded by spiral gadroons and border of Gothic inscription.

*Diameter, 16¼ inches.*

*(Illustrated)*

381—LARGE SILVER INLAID CHISELED BRASS DISH

*Veneto-Saracenic, XVII Century*

Deep circular dish, with molded rim enriched with silver inlaid leaf-scrollings and engraved with rope motives. The cavetto with circular coats of arms at intervals; each blazoned with a scimitar and band, these connected by a banding of interlaced

*[Continued]*

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382

381—*Concluded*

rope motives. The centre with a similar medallioned coat of arms surrounded by arabesque leaf motives in the Turkish manner and a further pinnacled border with further coats of arms interrupting the scrollings. Inscribed in Turkish, with the owner's initials.

*Diameter, 20½ inches.*

*Note:* A rare and beautiful specimen of fine craftsmanship.

382—VENETIAN GOTHIC REPOUSSÉ BRASS DISH *XV Century*

Low bowl, with slightly flaring flange. The centre enriched with small boss surrounded by Gothic inscription and series of five leaves interrupted by masks, having pendants of scrolled Gothic leaves and central pineapple motives.

*Diameter, 16 inches.*

*(Illustrated)*



EARLY MISSALS AND TWO VOLUMES OF AMERICANA  
DATED 1600 AND 1617

383—LEATHER BOUND VELLUM MISSAL . . . *Alsatian, XVI Century*

Black morocco binding; with gilded tooling on back and covers. The missal containing the Saints' Days for each month of the year and various prayers, beautifully enriched with large and small gilded illuminated initials. Stamped on front page with medallion inscribed: "Domus Issenhilmensis Societatis Jesu," and central sacred monogram.

*Height, 4¼ inches; width, 3¼ inches.*

384—VELLUM COVERED VOLUME . . . *French, 1590*

LE QUATRIÈME TOME DES HISTOIRES TRAGIQUES - - - Par François De Belleforest Comingeois. Published at Lyon, par Benoist Rigaud. M D X C.

*Height, 4¾ inches; width, 3 inches.*

385—GILDED TOOLED LEATHER MISSAL . . . *French, 1727*

"L'Office De la Semaine Sainte a L'Usage De la Maison Du Roy . . . à Paris. De l'Imprimerie de Jacques Collombat Imprimeur ordinaire du Roy . . . 1727 avec privilege du Roy." Covers in crimson levant with central medallion bearing a very elaborate coat of arms of a French cardinal surrounded by lobed oval floral motives and leaf border in gilding.

*Height, 8¾ inches; width, 5¾ inches.*

386—ILLUMINATED VELLUM PSALTER . . . *French, XVI Century*

Bound in tooled leather. Musical scores are interspersed with hymns in letter press and enriched in colors with many initial letters. Bound in russet leather, tooled and stamped with paneled rosetted diamond lattice.

*Height, 8¾ inches; width, 6¼ inches.*

387—VELLUM BOUND VOLUME OF PEN AND BISTRE DRAWINGS  
. . . *French, XVII Century*

Sixty-five leaves; enriched with numerous fanciful coats of arms, classic panels for wall and other decoration, symbolic figures of nymphs and numerous panels of cupidons at many differing avocations. (Many leaves injured at margins.)

*Length, 14 inches; width, 9½ inches.*

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388—AMERICANA. VOLUME IN BROWN LEATHER *Oppenheim, 1617*

Architectural frontispieces inscribed in German, of which the following is a free translation: "True and Loving Descriptions of various important Indian lands and islands, originally from his chronicles and published with great risk for the first time in the Voyages of Ulric Schmidts of Straubingen. Minutely described by himself, published through Dietrich von Brey. Third and improved edition by Johan Theodor de Brey, burgher of Oppenheim. Printed by Hieronymo Gallern. MDXVII. Illustrated with engraved views and personages." (Several sheets and leather cover defective.)

*Height, 14¼ inches; width, 9½ inches.*

389—AMERICANA. LEATHER BOUND VOLUME

*Frankfort-on-Main, 1600*

Architectural frontispieces with panel printed in German text, of which the following is a free translation: "Wonderful though truthful. Explanation of the customs and habits of the natives of Virginia which recently came to the English in the year of 1585 through Sir Richard Grenville. Illustrated with figures and landscapes. Transferred to Sir Walter Raleigh, knight and colonel as favored by Queen Elizabeth. First written in English by Thomas Hariot and recently through Christ P. in German. Printed in Frankfort-on-Main by Matthes Becker and transferred to his widow and both sons in 1660." (Cover defective.)

*Height, 14¼ inches; width, 10 inches.*

RARE FRENCH, ITALIAN, FLEMISH, NUREMBERG AND  
AUGSBURG GOTHIC BRONZES AND MORTARS

390—BRONZE BOX AND SPOUT

*Late French Gothic*

(A) Box in the form of an archaic setting hen. Oval sliding tubular base for opening box.

(B) Spout for a vessel, interesting archaically modeled lion with tubular spout in his mouth.

*Heights, 2½ and 3½ inches.*

391—BRONZE POWDER BOX AND CENSER *Nuremberg, XVI Century*

(A) Molded and paneled flaring box, with tapering round spout having spring handle; panels enriched with figures of warriors. Obverse with curious representation of David carrying Goliath's head in his left hand. Dated 1574.

(B) Globular, pierced and hinged holder; chiseled with panels of displayed eagles, small rosettes and ring for suspension.

*Heights, 4 and 3¾ inches.*

392—SMALL BRONZE JARDINIÈRE

*French, XVI Century*

Square, molded at crown and foot, having supporting balusters at corners; enriched with two medallioned busts of royal personages with oval cartouched medallions. Fine original yellow and black patina.

*Height, 2½ inches.*

393—BRONZE PESTLE AND MORTAR

*French, XVI Century*

Expanding round sides, molded at lip and foot, enriched in relief with figures of nymphs, interrupted by panels each having three fleurs-de-lys. Further fleurs-de-lys are at lip. Pestle with bulbous ends.

*Height, 2¾ inches.*

394—VENETIAN BRONZE BELL

*XV Century*

Double flaring ribbed bell, of exceptionally fine tone; enriched at crown with series of leaves and a lower band of scrollings of flowers and berries amidst which an eagle and a leopard are seen. Short open four-looped handle.

*Height, 4¼ inches.*

395—BRONZE MORTAR

*Italian, XV Century*

Quickly tapering round sides enriched in relief at intervals with figures of caryatids parting busts of Roman emperors and other dignitaries, each surrounded by small rosettes; molded base and lip with further rosettes.

*Height, 3½ inches.*

396—BURGUNDIAN EARLY GOTHIC BRONZE HEAD

Interesting archaic modeling, with strongly formed features. Inscribed at foot: "Engel Bertus Gotsala."

*Height, 3 inches.*

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397—BRONZE CANDLESTICK

*Flemish, XVII Century*

Short molded balustered shaft and socket; supported on circular tray base with curved molded flaring foot.

*Height, 5¼ inches.*

398—LATE FRENCH GOTHIC BRONZE CANDLESTICK

Hexagonal balustered shaft with tray, bobèche and long pricket. On interestingly scrolled flaring tripod base.

*Height, 5¼ inches.*

399—TWO BRONZE BAS-RELIEFS

*French, XVI Century*

CUPIDONS. One with loose flying drapery riding dolphin. Signed, B. F. The other seated, holding his quiver with his two hands, two billing doves are seen toward right foot. Fine old brown-green patina. Oblong with rings for suspension.

*Height, 4½ inches.*

400—FRENCH GOTHIC BRONZE AQUAMANILE

*XIV Century*

Recumbent figure of a lion, with curiously tooth-scrolled tail. Very strong archaic modeling. Stamped with maker's device in poinçon.

*Height, 3¾ inches.*

401—EXCESSIVELY RARE DOUBLE BRONZE BOTTLE

*French, XIII Century*

Formed of two bottle-shaped vases connected at bulbous bodies, the long neck with bar having triangular sunk motives; the front neck of body formed of a bust of man in the attitude of drinking from a small cup, he wears archaic fringed beard and curious domed cap.

*Height, 5¼ inches; length, 6 inches.*

402—BRONZE ALTAR BELL

*Haut Rhin, 1554*

Flaring molded bell enriched with cupidon-heads, birds and scrollings. Dated 1554, and inscribed :“Lof God Van Al”; at foot: “Benedictum sit nomen domini.” Handle in the form of three out-facing standing cherubim. (Cracked.)

*Height, 5 inches.*



403—RARE EARLY FRENCH GOTHIC BRASS HANGING LAMP

Boat-shape body, with extensions for wick and pouring oil; small pendent ovoidal chamber. Suspended from four-spiked arm bound by an annular ring.

*Height, 6 inches.*

404—EARLY FRENCH GOTHIC BRASS RELIQUARY *XV Century*

Hexagonal coupe on similarly shaped expanded and molded base; pierced hinged cover of two series of traceried Gothic arches surmounted by an open pinnacle.

*Height, 8 inches.*

405—BRONZE LAUNDERING IRON *French, XVI Century*

Oblong iron, peaked at front; enriched on top panel with open repoussé leaf scrollings and wave bandings; the back has a small hinged door with scrolled knobs for the admission of red-hot charcoal; rosewood balustered handle supported on two bronze figures of mermaids in full relief.

*Length, 5¾ inches.*

406—BRONZE MORTAR *Venetian, XV Century*

Slightly curved drum-shaped body, enriched with two open scrolled dolphin handles. Medallion of the ASSUMPTION OF THE VIRGIN, flanked by an eagle and a small crucifix. Reverse with oval medallion enclosing the symbol of THE LAMB, flanked by half-length of SAINT CATHERINE and a symbolic horse carrying a tower on its back. Exceptionally deep molded foot and cup-like molded lip, enriched with symbolic medallions. Rich golden patina.

*Height, 5¼ inches.*

407—RARE VENETIAN BRONZE COVERED DISH *XVI Century*

Slightly tapering round dish, with flanged molded rim; enriched in low relief with coronet, satyr-masks, seraphs, medallioned groups of the Virgin and Child and the Crucifixion. Dome cover with further masks, fine scrollings of leaves and berries; button terminal.

*Height, 5¼ inches.*

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408—BRONZE COVERED VESSEL

*French, XVI Century*

Circular straight-sided dish, enriched with continuous panel depicting rural and courtly personages dancing at royal fête amidst flowers, in low relief. Dome cover with ball terminal, having radiating panels displaying rural activities of the seasons.

*Diameter, 8½ inches.*

409—CHINESE BRONZE VASE

*Ming Period*

Hexagonal molded tapering body, pierced with eight shaped medallions before which are the eight figures of the Taoist Immortals, in full relief. Dragon handles. On carved stand. (Small foot lacking.)

*Height, 7¾ inches.*

410—BRONZE VESSEL

*Haut Rhin, XVI Century*

Low straight sided bowl with molded rim; triangular tripod legs and expanding hollow square handles.

*Length, 10¾ inches.*

*(Illustrated)*



410

411—MASSIVE BRONZE MORTAR  
AND PESTLE

*Augsburg, 1654*

Molded drum-shaped body, enriched with band of scrolled husks and lower band of scrolled jardinières, dragon-heads and heads of

male figures; two looped and scrolled dolphin handles. Finely molded foot and collar. Inscribed "Got allein die ehr, MDCLIV." Baluster pestle with bulbous ends.

*Height, 7 inches.*

*(Illustrated)*



413



412

412—RARE BRONZE MORTAR AND PESTLE *French, XV Century*

Tapering round body, enriched with outstanding bossed and scrolled lugs, the two at the sides extending into round tapering handles. Between the lugs in each panel are two oblong reliefs of The Virgin and Child. Finely molded lip with diagonally placed fleur-de-lys. Baluster pestle having bulbous ends.

*Height, 4¼ inches.*

413—RARE MEDICEAN BRONZE MORTAR *Florentine, XV Century*

Very finely molded tapering round body; enriched with the Medicean coat of arms on obverse and reverse in relief, over each of which are two flying cupidons bearing wreath between them. Very interestingly scrolled lug handles on which are seated archaic lions. Fine yellow-brown patina.

*Height, 3¾ inches.*

*Note:* This very beautiful bronze mortar was originally made for the illustrious Cosimo Medici, known as "Pater Patriae" who ruled Florence 1429-1464.

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414—BRONZE PENTOLA

*Italian, XVI Century*

Globular bowl, with flanged outcurving rim; two open lugs handles and a spirally twisted iron bail handle. On tripod legs with rudimentary claw feet.

*Height, 10 inches.*

415—BRONZE PENTOLA

*Italian, XVI Century*

Broad pear-shaped body, with flaring lip. Angular lug handles at sides sustaining an arched and spirally twisted bail handle of forged iron. On tapering triangular tripod legs.

*Height, 14¼ inches.*

416—BRONZE PLAQUE

*French, Early XVII Century*

ALLEGORY OF APOLLO AND DAPHNE. Gracefully reclining figure of the nymph enveloped in classic draperies; near her head a symbolic laurel bush and Apollo's lyre. At right are two cupidons playing musical instruments. Original green patina; oblong. (One corner imperfect.)

*Length, 7¾ inches.*

417—OFFICIAL BRONZE WEIGHTS IN CASE

*Nuremberg, 1696*

Tapering round body, banded with five small rope moldings variously enclosing chiseled imbrications and diamond lattice; hinged cover with back formed of three bovine masks. Bar on top of two fantastic animals, hinged hasp of two demi-horses; bail handle set in two busts of nymphs. The body forming the heaviest weight, marked 16 m and the cover 32 m; the pin of the hinge being removable so that these can be used as weights; the interior filled with nine graduated cup-like weights; marked from r to 16 m. The cover is inscribed with date 1696 in two places and an official confirmation stamp of 1770; in another place also Celnisch silbergewicht.

*Height, 7¾ inches.*

*Note:* This most interesting ancient set of weights is also marked with the maker's insignia, a pair of scissors flanked by the initials P. S. and there is no doubt that it was copied from an early mediaeval Venetian model.



418—BRONZE MORTAR AND PESTLE      *French, Early XVI Century*

Tapering round body enriched with wave and tooth lugs forming panels, alternately occupied by figure of The Virgin and medallioned busts of Judith holding the head of Holofernes. Molded foot and lip with diagonally placed fleurs-de-lis. Fine old deep green patina. Pestle with bulbous end.

*Height, 14 inches.*

419—TWO BRONZE STATUETTES      *French, XVII Century*

MARS AND MINERVA. Very graceful standing figures, both clad in body armor, having a tasseled valance about loins and wearing winged helms. Minerva carries a long spear and on her left arm her famous Medusa shield.

*Height, 18 inches.*

FRENCH, FLEMISH AND ITALIAN BRASS, COPPER AND  
FORGED IRON JARDINIÈRES, CANDELABRA, ANDIRONS,  
HANGING LAMPS AND WALL BRACKETS OF THE XVI AND  
XVII CENTURIES

420—REPOUSSÉ COPPER JARDINIÈRE      *Haut Rhin, 1690*

Blunted oblong tapering body, enriched on one side with subject THE RETURN FROM CANAAN, and at one end an inserted panel showing a bear standing as a man and following the chase; reverse with field animals in action. Heavy loop carrying handles. Inscribed: "Gotfrid Rothe 1690."

*Height, 11½ inches; length, 22½ inches.*

421—TWO BRASS WALL LIGHTS      *Flemish, Early XVII Century*

Small cartouche back, with five arms scrolled with dolphin-heads and terminals; cup bobêches, vase-shaped sockets. (Pinnacle backs and candle pins lacking in one.)

*Height, 12½ inches; length, 27 inches*

422—TWO REPOUSSÉ SILVER-PLATED VASES

*Augsburg, XVIII Century*

Inverted pear-shaped bodies, enriched with clusters of fine fruit and acanthus leaves. Incurved medallion and husk collar and leaf lip. Open leaf-scrolled handles.

*Height, 10½ inches.*

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423—PIERCED BRASS AND COPPER BRAZIER

*Haut Rhin, Early XVI Century*

Octagonal pierced body enriched with repoussé of mermaids alternating with fleurs-de-lis. One section hinged to give access to the interior. Slightly domed top pierced with rosettes and heart-shaped floral motives. Spirally twisted copper handle.

*Height, 10 $\frac{3}{4}$  inches.*

424—CHISELED COPPER JARDINIÈRE *Italian, Early XVI Century*

Double bulbous vase-shape; on molded round flaring base. Enriched with two archaic lion-heads and ring handle, fine scrollings of tulips and lilies.

*Height, 16 $\frac{3}{4}$  inches.*

425—PIERCED BRASS HANGING LAMP *French, XVI Century*

Vase-shaped, with ball pendant; two bands of pierced leaf and masked scrollings and three demi-figures from which extend chains to a small ringed and domed canopy.

*Total height, 22 $\frac{1}{2}$  inches; diameter, 7 inches.*

426—TWO BRASS CANDELABRA *Flemish, XVII Century*

Baluster shaft, supported on very broad shallow base. Supporting lateral open scrollings developing dolphin-heads and sustaining central coroneted displayed eagle and two flanking sockets on each side for candles.

*Height, 20 $\frac{1}{4}$  inches.*

427—REPOUSSÉ BRASS WINE JUG *Haut Rhin, XVI Century*

Molded vase-shape, with flaring gadroon-molded round foot. Enriched with scrollings of leaves and cartouches. Looped spout and handle. Dome cover with pineapple terminal and bail handle.

*Height, 19 $\frac{1}{2}$  inches.*

428—TWO BRASS ROMAN LAMPS *Flemish, XVI Century Style*

Long circular shafts, loop handles and vase-shaped sliding receptacle for oil, having three arms for wicks and varied hanging utensils. On molded round base. (One utensil imperfect.)

*Height, 25 inches.*

429—BRASS CORNUCOPIA FLOWER RECEPTACLE

*Haut Rhin, XVI Century*

Gadrooned; S-scrrolled in form; with imbrications at mouth.

*Length, 23 inches.*

430—COPPER AND IRON SNAKE

*Haut Rhin, XVI Century*

Repoussé copper head, modeled in an extremely archaic manner. S-scrrolled tapering sectioned body of iron apparently of a later period.

*Length, 27 inches.*

431—GOTHIC BRASS WALL BRACKET *French, Early XVI Century*

Molded scroll arm, enriched with crockets and pineapple leaf scroll. Pierced tracery and pomegranate leaf-scrrolled pendant. Long pear-shaped pricket. Circular bobèche and back apparently of a later date.

*Height, 20 inches.*

432—TWO CAST IRON ANDIRONS *Haut Rhin, Early XVI Century*

Molded shaft, expanding into tablet bearing rudimentary coat of arms and supported by arched feet; terminating at crown with quaint female mask.

*Height, 21 inches.*

433—FORGED IRON HANGING LAMP *French, Renaissance Style*

Two graduated annular rings, the lower pierced with lengthy inscription and date 1613. Supporting four circular rods with lily-form terminals at crown, the rods flange-bracketed below and at sides with scrollings of elaborate lilies. Lily pendant with ring similar to lily pendant chain for suspension.

*Height, 40 inches; height of chain, 29 inches; width, 18 inches.*

*From l'Eglise de Raedersheim.*

434—FORGED IRON HANGING CANDELABRUM *French Gothic*

Annular ring, crested and aproned by fleurs-de-lis, sustaining four arms; having similarly crested bobèches but with apron of leaves. Four spiral hooks for further hanging lamps alternate with the arms and the annular ring is supported by four spiral rods to an elaborate, coroneted canopy, adorned with rosettes and leaves. Extra spiraled rod for suspension.

*Total height with rod, 69 inches; diameter, 29 inches.*

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435—FORGED IRON HANGING LANTERN

*French Gothic Style*

Hexagonal body, with spiral supports. Terminal a weird ram's head; open sides of Gothic arches enclosing four lobed traceries. Peaked and tracery pediments to sides, terminating at foot and top in cusped lilies. Loose sides.

*Total height, 49 inches; width, 14½ inches.*

436—LARGE REPOUSSÉ BRASS SANCTUARY HANGING LAMP

*Italian, XVIII Century*

Baluster-shaped body, pierced with cartouches surrounded by rocaille scrollings; three deeply scrolled arms, pierced with further scrolls and panels sustaining the chains to a similar dome canopy, enriched with further scrollings.

*Height, 64½ inches; width, 32 inches.*

437—LARGE BRASS CHANDELIER

*Flemish, Early XVII Century*

Baluster shaft, with large ball and vase terminal; supporting at base eight scroll-arms for candles in which are scrolls of grapes and husks; between these and on an upper and lower tier are series of scrolled brackets. Can readily be converted for electricity.

*Height, 44 inches; width, 42½ inches.*

438—REPOUSSÉ COPPER JARDINIÈRE WITH FORGED IRON STAND

*Italian, XVI Century*

Gadrooned and rope molded basin, enriched with bossed and central figure of unicorn. The rim with inscription. On open scrolled forged iron heart-shaped tripod stand.

*Total height, 31½ inches.*

439—FORGED IRON AND BRASS TORCHÈRE

*Venetian, XVI Century*

Balustered round shaft, on arched tripod feet. The shaft with four bossed brackets at crown supporting a circular repoussé brass dish; surmounted by a strap-iron basket and a central lily having long pricket.

*Height, 63½ inches.*

*(Illustrated)*





440—BRASS LAVABO WITH FORGED IRON STAND

*Florentine, XVI Century*

Forged iron stand with faceted baluster shaft; Gothic scrolled tripod legs and long faceted back stem bracketed to shaft and extending above; enriched with open scrolled bracket having floral scroll, bird and terminal. Gadrooned oval lavabo with bossed foot and color; enriched with trailing vines of acorn and berries. Ring side handle.

*Height, 6 feet 2 inches.*

*(Illustrated)*

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441—TWO LARGE BRASS ANDIRONS *Late Flemish Renaissance*

Large bulbous shaft, adorned with acanthus leaves and surmounted by a balustered terminal. Supported on scrolled base, enriched with cupidon-head, husks and leafage.

*Height, 40 inches.*

*Note:* These two andirons have recently been fitted with interior iron shafts and back irons.

442—FRENCH GOTHIC FORGED IRON FIRE-GUARD *XVI Century*

Shaped strapped feet, bar suspending two standards. The upper part formed of balustered round shafts; the lower portion of four shafts. Central vase; pinnaced and scrolled feet, chiseled with zig-zag motive. At crown of shafts are two open baskets enriched with masks and two swinging brackets with further masks and chains.

*Height, 34¼ inches; length, 41 inches.*

443—REPOUSSÉ COPPER JARDINIÈRE WITH FORGED IRON STAND

*Florentine, XVII Century*

Deep gadrooned copper jardinière, with flanged rim. Enriched with bosses and chiseled leaf scrollings. Flanged tripod forged iron stand developing open scrollings and fleurs-de-lis.

*Height, 39¼ inches.*

444—RARE REPOUSSÉ COPPER JARDINIÈRE *Italian, XVII Century*

Oval body, enriched with broad gadroons, lion-head and ring handles, and broadly flaring flange displaying wreath of oak leaves. Supported on rudimentary claw feet. (Needs slight restoration.)

*Diameter, 35 inches.*

445—LARGE BRONZE SANCTUARY CANDELABRUM *Italian, XVI Century*

Bulbous baluster shaft, molded at intervals; supported on double molded round base, sustaining a pinnaced baluster shaft from which three tiers of arms for lights are scrolled, the first tier of six arms, the second with the same, the third with four and one central arm. Rich golden-yellow patina.

*Height, 8 feet 8 inches.*

## THIRD SESSION

FRIDAY AFTERNOON, JANUARY 16, 1925

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 446 to 659 inclusive

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### CARVED IVORIES, ALABASTER AND BOXWOOD FIGURINES AND OTHER OBJECTS, MAINLY XVI AND XVII CENTURY FLEMISH, FRENCH AND HAUT RHIN

#### 446—CARVED AND ENGRAVED IVORIES *Flemish, XVII Century*

(A) Castellated tower, set on a mound of rocks.

(B) Triangular-shaped portion of tusk. Engraved with subject, LEDA AND THE SWAN.

*Heights, 3 inches and 4½ inches.*

#### 447—POLYCHROMED WAX BAS-RELIEF

*Sieneese, Early XVI Century*

THE HOLY FAMILY. The Virgin seated, wearing a hooded mantle of deep blue and red robes, holds the Infant Saviour on her left knee. The infant St. John carrying his symbolic banner, is at left. Framed.

*Height, 4¾ inches; width, 3½ inches.*

#### 448—SCULPTURED IVORY GROUP

*French, XVI Century*

MADONNA AND CHILD. The Holy Mother is seen at three-quarter length, wearing her hair braided and caught with fillet and voluminous robes. She holds the Infant Saviour with her left hand as she stands upon a cushion. (Arm of Saviour lacking.)

*Height, 4¼ inches.*

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449—SCULPTURED ALABASTER BAS-RELIEF

*Flemish, Late XVI Century*

THE RETURN OF TOBIT. Tobit's mother and father stand before the portal of an ancient building at right; Tobit is embracing his father; the angel stands at the left, a hound at his feet. The composition is enriched with pencillings in gold.

*Height, 4 inches; length, 5 inches.*

450—TWO POLYCHROMED SCULPTURED WALNUT FIGURINES

*Italian, XVI Century*

Winged angels, with folding draperies, each carrying a chalice cup in her hands. (One wing missing.)

*Height, 4½ inches.*

451—SCULPTURED STATUARY MARBLE HEAD

*Roman, I Century B.C.*

Head of a young damsel; her hair brushed back and caught by a fillet.

*Height, 4¼ inches.*

452—CARVED BOXWOOD NUT CRACKER *Alsace, Late XVI Century*

Grotesque masked head wearing skull cap; with tapering reeded handles. Opening for nut at mouth. The back handle, similar to the front, continues into lower jar and is pivoted to form cracker.

*Height, 3¾ inches.*

453—CARVED IVORY PAPER CUTTER AND FIGURINE

*French, XVI Century*

A balustered square tapering cutter, surmounted by the demi-figure of a damsel; and a small figure of Our Lord as if on the cross. (One arm lacking.)

*Heights, 3½ inches and 9 inches.*

454—SCULPTURED BOXWOOD BAS-RELIEF *Florentine, XVII Century*

VENUS AND HER SON CUPID. Venus reclines under a festooned drapery at left, teasing her son Cupid by holding from him his bow. Within a carved and gilded, open leaf-scrolled frame of the period.

*Height, 4¾ inches; length, 6½ inches.*



- 455—SCULPTURED BOXWOOD TABATIÈRE *Haut Rhin, XVII Century*  
Seated figure of a prior wearing tonsured hair, long beard and habit with cowl and rope around waist. He holds a missal on his lap, reading. Hinged back giving access to interior.

*Height, 4 inches.*

*From L'Abbaye de Murbach, Alsace.*

- 456—SCULPTURED BOXWOOD TABATIÈRE *Haut Rhin, XVII Century*  
Similar to preceding.

*Height, 3¾ inches.*

*From L'Abbaye de Murbach, Alsace.*

- 457—SCULPTURED FIGURINE *Flemish, XVII Century*  
Figure of Our Lord, as if on the cross; wearing long curling hair and loin cloth. (Arms lacking.)

*Height, 6 inches.*

- 458—TWO SCULPTURED BOXWOOD FIGURINES *Colmar, XVI Century*  
Figures of Our Lord as if on the cross. In both instances wearing curling hair, beard and loin cloth; slightly differing in attitudes. (Arms lacking.)

*Lengths, 7 inches and 7¾ inches.*

- 459—LIGHTLY POLYCHROMED SCULPTURED ALABASTER FIGURINE  
*Colmar, XVI Century*

Figure of Our Lord as if on the cross, wearing long curling hair, beard and loin cloth. (Limbs missing.)

*Length, 7¼ inches.*

- 460—POLYCHROMED SCULPTURED PINE FIGURINE  
*Spanish, XVI Century*

THE MAGDALENE. Standing figure, wearing long hair almost to her feet, gilded bodice, red skirt and voluminous mantle. (Arms missing.)

*Height, 7¼ inches.*

- 461—TWO CARVED BOXWOOD SPINNING IMPLEMENTS  
*Haut Rhin, Early Sixteenth Century*

Expanding shafts variously occupied by tiers of open arches; one terminated in a group of grotesque figures and having a foot-like base. The other, with rosetted crown and heart-shaped foot.

*Heights, 8¾ inches and 9 inches.*

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462—ELABORATELY CARVED BOXWOOD QUENOUILLE

*French, Early XVII Century*

Tapering round molded shaft, beautifully enriched with leaf-scrolled cartouches and the demi-figure of a nymph. The handle parted by fluted turned balusters into two joyful groups of cupids. Distaff for a spinning wheel.

*Height, 22½ inches.*

463—CARVED BOXWOOD NUT-CRACKER

*Haut Rhin, XVI Century*

Egg-shaped cracker, with aperture for nut; enriched with bandings of leaves and reedings. Screw handle, with flattened oval terminal.

*Length, 11 inches.*

464—CARVED WALNUT NUT-CRACKER

*Haut Rhin, XVI Century*

Bust of a man holding a shield before him. He wears a court jester's cap, curling hair, long beard and deep fur collar; his body terminates in a leaf husk. Back handle of dolphin-head, pivoted and continuing into lower jaw and vest to form cracker. (Has been restored.)

*Height, 11 inches.*

465—IVORY FIGURINE

*Haut Rhin, XVI Century*

CLEOPATRA. Graceful standing figure holding the asp in her right hand to her breast. She wears long curling hair with psyche-knot at back. On round black plinth. (Needs slight restoration.)

*Height, 7 inches.*

466—CARVED AND TOOLED LEATHER BAS-RELIEF FOR MISSAL  
COVER

*Italian, Early Sixteenth Century*

Oblong, the centre occupied by a cartouched circular medallion, surmounted by two seated cupids and having two further cupids facing a bird at base, and two others in the arabesqued border. Brown hide; framed.

*Height, 10 inches; width, 9¼ inches.*

467—SCULPTURED BOXWOOD FIGURINE

*Flemish, Late XVI Century*

PLUTO. Standing figure of the god of the underworld, wearing a mantle over his shoulders, a long beard and carrying a torch in his left hand. At his feet is Cerebus. On molded pedestal, paneled with various trophies.

*Height, 9¾ inches.*

468—POLYCHROMED TERRA-COTTA HEAD *Spanish, XVI Century*

THE HOLY VIRGIN. Smiling countenance with curling hair, surmounted by an intricate open leaf-enriched crown, on old crimson velvet pedestal.

*Height of head, 10 inches.*

469—TERRA-COTTA BAS-RELIEF COAT OF ARMS

*French, XVII Century*

Molded semi-circular panel, enriched with many quartered shield, blazoned with rampant lions and bugles. Surmounted by a ducal coronet; leonic supporters. Inscribed: G.M. (Restored.)

*Height, 9 inches; length, 13¼ inches.*

470—POLYCHROMED TERRA-COTTA BAS-RELIEF

*Northern Italian, XVI Century*

THE DESCENT FROM THE CROSS. In a hilly, wooded landscape six men, supported on ladders, are slowly lowering the body of Our Saviour. At the foot of the cross at right and left are two groups of disciples and the Marys watching with anxiety the descent. Arched at the crown; in carved and gesso gilded frame of the period.

*Height, 11 inches; width, 9¼ inches.*

*Note:* This fine bas-relief is after a similar composition by Michelangelo.

471—SCULPTURED ALABASTER STATUETTE

*Italian, Late XV Century*

ST. ANTHONY. Noble, bearded, standing figure, with cowl and robes wrapped about him. He holds a rustic staff in his left hand and a hog is in close proximity at his left side. On oblong base. Fine old patina. (One hand missing.)

*Height, 13¾ inches.*

BEAUTIFUL FRENCH, ITALIAN AND SPANISH SILK  
BANNER TASSELS OF THE XVII AND XVIII CENTURIES

472—TWO YELLOW SILK TASSELS

*Italian, XVII Century*

Bell-shaped with ruffed crowns; the skirts of double rows of lattice fringe. Joined with cords.

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- 473—TWO SILVER TASSELS *Spanish, XVII Century*  
Long latticed bodies, with bell-shaped crowns; long fringed skirts.
- 474—FOUR GREEN SILK TASSELS *Italian, XVII Century*  
Lattice bell-shaped tops, with ruffs above the double tasseled skirts. Joined with cords.
- 475—FOUR CRIMSON AND SILVER TASSELS *Spanish, XVI Century*  
Two in the shape of vases, with latticed bodies and open scrolled handles; two with chevroned bodies, one only having open scrolled handles. Joined with cords.
- 476—FIVE BANNER TASSELS *Italian, XVII Century*  
Latticed bell-shaped tops, with ruffed crowns and tasseled skirts; executed in green, ivory and pink. Joined with cords.
- 477—SEVEN GOLD BANNER TASSELS *Italian, XVII Century*  
Cylindrical bodies, netted over gold foil; vase-shaped tops and long fringed skirts. Joined with cords.
- 478—FOUR GREEN SILK TASSELS *Italian, XVII Century*  
Latticed bodies, with finely tasseled skirts. Joined with cords.
- 479—TWO GOLD AND SILVER TASSELS *French, XVIII Century*  
(A) With finely latticed drum-shaped body and chevroned gold and blue vase-shaped knob, long skirt of gold and blue.  
(B) Silver, with latticed drum-shaped body, ruffed at crown and top; finished with vase-shaped knob; skirt of old-pink and silver over-laid with drops formed of blossoms.
- 480—FOUR CRIMSON TASSELS *Italian, XVII Century*  
Bell-shaped latticed bodies, with ruffs above the double tasseled skirts. Joined with long cords.
- 481—FOUR SILK TASSELS *Italian, XVII Century*  
(A) Two crimson, with chevroned bell-shaped bodies and tasseled crimson and gold skirts.  
(B) With gold baluster bodies and double skirts of lavender silk. Joined with cords.



482—SIX GOLD BANNER TASSELS

*Spanish, XVII Century*

Latticed, cylindrical bodies with vase-shaped terminals and long fringed skirts. Joined with cords.

483—LARGE GOLD AND CRIMSON TASSEL

*Spanish, XVII Century*

Crimson, drum-shaped body, latticed with gold; crowned with a ruff and vase-shaped terminal; long skirt of crimson silk overlaid with gold threads.

484—TWO SILVER BANNER TASSELS

*Spanish, XVII Century*

Bell-shaped bodies; latticed in silver over a gold foil; skirts of pink silk overlaid with silver threads and pendants of small blossoms. Joined with crimson cords.

485—TWO GOLD TASSELS

*Italian, XVII Century*

(A) Drum-shaped body and vase terminal, latticed with gold threads; the skirt of pale yellow silk.

(B) Most interesting gadrooned body and vase terminal, latticed in gold over foil and parted with curious rope-motived stripes; yellow silk fringed skirt with overlay of gold threads.

486—FOUR GREEN SILK TASSELS

*Italian, XVII Century*

Ruffed and latticed bell-shaped bodies, with double tasseled, fringed skirts. Joined with cords.

487—SIX CRIMSON SILK TASSELS

*Italian, XVII Century*

Vase-shaped bodies, ruffed and flaring at foot; finished with double tasseled fringed skirts. Joined with cords.

488—TWO GOLD TASSELS

*French, XVII Century*

(A) Cylindrical body and vase terminal; finely latticed skirt fringed in gold over tan; overlay of two floral pendants.

(B) Egg-shaped body, with finely latticed and ribbed chevroned terminal; green, yellow, crimson and gold fringed skirt with extremely beautiful pendants of flowers. Very rare.

489—FOUR CRIMSON AND GOLD TASSELS

*Italian, XVII Century*

Drum-shaped bodies, latticed with gold over crimson silk; chevroned vase-shaped terminals; the skirts of crimson, with overlay of gold threads. Joined with gold and crimson cords; two sizes.

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490—TEN SILVER AND YELLOW SILK BANNER TASSELS

*Italian, XVII Century*

Drum-shaped bodies, latticed with gold and having ruffs at crown and foot, surmounted by vase-shaped bodies basketed with silver; yellow silk skirts overlaid with silver threads; joined with cords.

491—FOUR BEAUTIFUL CONVENT BELL PULL TASSELS

*Spanish, XVII Century*

Cylindrical green bodies, ruffed in pink, yellow and green; the green skirts overlaid with floral drops in multicolors; portion of bell pull in chevroned green, pink and yellow, adorned with an intricate balustered shaft having three rows of ruffs and six double open loops.

FILET AND GOTHIC LACE AND EMBROIDERED COVERS,  
BORDERS AND CUSHIONS, RHODIAN, SICILIAN, NORTH-  
ERN ITALIAN AND SPANISH OF THE XVI AND XVII  
CENTURIES

492—FOUR EMBROIDERED LINEN BORDERS

*Sicilian, XVI Century*

Deep ivory linen, enriched in golden-brown, with four facing unicorns within panels; crowning border of lions facing jardinières and castles; above a small band of archaic birds.

*Length, 21 inches; depth, 10 inches.*

493—EMBROIDERED LINEN BORDER

*Spanish Renaissance*

Ivory linen, enriched with background of crimson silk leaving pattern of scrolled dolphins joined by their tails which form pendent floral motives. Leaf border, joined.

*Length, 49½ inches; depth, 4¾ inches.*

494—ROSE DU BARRY EMBROIDERED LINEN COVER

*Spanish, XVI Century*

Ivory linen field, displaying double-headed eagles interrupted by archaic birds. At either side of main subjects are small archaic figures and animals. Border of birds and curious tree motives.

*51 inches by 12½ inches.*

495—EMBROIDERED LINEN BORDER

*Rhodian, XVI Century*

Deep ivory linen, enriched in crimson, mellow blue and straw-yellow with procession of archaic birds interrupted by flowering shrubs and octagonal medallions.

*Length, 7 feet 8 inches; depth, 5 inches.*

496—BROWN LINEN LACE COVER

*Italian, XVI Century*

Centre panel, two small end panels and borders of brown lace displaying rosetted diamond patterns. Long side borders and insertions between central panels of brown linen developing diamond lattice, enriched with rosettes; finished with a crochet lace scalloped edge.

*55 inches by 25 inches.*

497—GOLD-EMBROIDERED LINEN COVER

*Sicilian, XVII Century*

Fine ivory linen, enriched at ends with bands of quaint birds and shrubs, in each of which are displayed two jardinières of carnations with four figures standing about each jardinière. Executed in harmonious colored silks; trimmed with gold lace.

*62 by 28 inches.*

498—FILET LACE AND LINEN COVER

*Italian Renaissance*

Sheer ivory linen, enriched at ends with bands of filet lace displaying linked lozenge-shaped motives, occupied by jardinières of flowers; finished with a deep Vandycke crochet lace edge; lace at ends and narrower on the sides.

*62 by 37 inches.*

499—FIL-TIRÉ BORDER

*Italian, XVI Century*

Ivory linen forming part of a pattern of sprays of leaves most intricately drawn with delicate arabesqued motives and medallions; finished with small border of scalloped motives.

*Length, 64 inches; depth, 9½ inches.*

500—FILET LACE BORDER

*Italian, XVI Century*

Displaying conventionalized shrubs, interrupted by a lattice having a central diagonal rosetted band. Borders of zig-zags and animalistic motives.

*Length, 84 inches; depth, 15 inches.*

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501—CRIMSON-EMBROIDERED LINEN BORDER

*Italian, Early XVI Century*

Ivory linen forming pattern in which a procession of quaint centaurs are seen. Background of crimson silk. About each centaur are mounted birds and blossoms. Rare museum example.

*Length, 30 inches; depth, 4 inches.*

502—CRIMSON-EMBROIDERED LINEN BORDER *Spanish, XVI Century*

Deep ivory linen, divided into numerous panels by leaf and rosetted bands in crimson; the foot of each panel occupied by archaic figures of kings alternating with large pomegranate motives. Border at foot of leaf chevrons bearing at intervals pendent acorns. Trimmed with particolored fringe.

*Length, 12 feet; depth, 21½ inches.*

503—CRIMSON-EMBROIDERED LINEN COVER *Spanish Renaissance*

Large ivory field, finished at ends with bands developing the pattern in the linen and depicting interesting angularly scrolled bouquets of carnations. Trimmed at end with fringe.

*Length, 67 inches; width, 24½ inches.*

504—LINEN AND LACE COVER

*Italian, XVI Century*

Heavy ivory linen, with border of Gothic leaf lace, finished at ends with a panel of Gothic lace forming oval floral medallions; a further band of the leaf lace and of linen complete the ends; finished with a scalloped edging of pillow lace.

*80 by 36½ inches.*

505—EMBROIDERED LINEN COVER

*Sicilian, XVI Century*

Heavy ivory linen, finished with a deep border at foot and left end depicting in golden-brown a procession of strange beasts interrupted by conventionalized shrub motives; arcaded guards; executed in golden-brown.

*88 by 22½ inches.*

506—FIL-TIRÉ COVER

*Italian Renaissance*

Heavy ivory linen; the field paneled with brown bands exhibiting intricate angular scrollings and cusp motives. Deep border at foot only, displaying larger angular scrollings and husks; finished with a scalloped lace edge at foot.

*88 inches by 25½ inches.*



### *Third Session*

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507—FILET LACE AND LINEN COVER *Florentine, XVI Century*

Sheer ivory linen, enriched with end panels of filet lace displaying S-voluted scrolls terminating in Florentine lilies. Finished with a border of fine angular leaf scrolls, bands of linen and Vandycked Gothic lace edges.

*63 inches by 35 inches.*

508—FILET LACE AND LINEN COVER *Italian, XVI Century*

Ivory linen, parted into five panels by brown bands of filet lace developing fine angular scrollings and leaf motives; broad similar border at foot, finished with latticed fringe.

*80 inches by 26 inches.*

509—LINEN AND FILET LACE COVER *Italian, XVI Century*

Fine ivory linen, enriched with bands of filet lace at either end depicting shrub-like motives, facing lions and suns in splendor. Finished with fine floral scalloped lace edges.

*67 inches by 33 inches.*

510—EMBROIDERED GREEN SILK COVER *Spanish, XVII Century*

Rich field-green silk centre and outer border; inner (on three sides only) of black mesh wider at end than at sides; embroidered in harmonious colored silks with angular scrollings, jardinières and chevroned guards. Finished with pink and green tassel edge.

*46 inches by 34 inches.*

511—GOTHIC LACE AND LINEN CUSHION

*Venetian, Early XVI Century*

Oblong linen centres, surrounded by borders of Gothic lace developing diamond motives interrupted by staves placed angularly; finished with a small scalloped edge.

512—EMBROIDERED LINEN BORDER *Sicilian, XVI Century*

Heavy ivory linen, embroidered in gold and yellow with interesting angular leaf-scrollings at centre emitting at close intervals sprays of lilies. Finished at crown with arcaded motives and at foot with a procession of quaint birds.

*Length, 8 feet 8 inches; depth, 9 inches.*

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513—FIL-TIRÉ BORDER

*Sicilian, XVI Century*

Displaying in linen shrub-like motives bearing pomegranates, the shrubs, placed alternately pointing up and down, are joined by very interesting leaf scrollings. Finished at foot with a scalloped lace edge.

*Length, 9 feet 2 inches; depth, 11 inches.*

514—TWO GOTHIC LACE CUSHIONS

*Venetian, XVI Century*

Small oblong central panel of deep ivory lace surrounded by three borders of Gothic lace developing leaf motives and medallions. Finished with a tasseled Vandycke edge.

515—THREE GREEN-EMBROIDERED LINEN BORDERS

*Spanish, XVI Century*

(A) Ivory linen forming the pattern; the background of pale green silk depicting cupidons standing on jardinières out-facing and firing their bows at dragons chained to fruit trees.

(B) Similar; the darker green displaying reversed the jardinières of leaves joined by very unusual angular scrollings.

(C) Similar; depicting at one end two children playing amidst leaf scrollings; at the other, fantastic dragons amid angular floral scrollings.

*Lengths, 30, 29 and 28 inches; depths, 9, 6½ and 5 inches*

*Note:* These admirable specimens of needlework are worthy of any museum.

516—GOTHIC EMBROIDERED AND BROWN LINEN COVER

*Italian, Early XVI Century*

Fine ivory linen, enriched at ends with beautiful bands drawn à jour and forming medallions and side plaquettes, minutely embroidered jardinières of tulips; chevroned guards. Finished with bands of chevrons similar to the guards and scalloped Gothic lace edges.

*60 inches by 37 inches.*

517—FILET LACE AND LINEN COVER

*Italian Renaissance*

Fine ivory linen, enriched at ends with panels of filet lace displaying angular scrollings interrupted by lilies; finished with a border of small medallioned lace having Vandycke edges.

*53 inches by 31 inches.*

518—TWO RARE SAPPHIRE-BLUE EMBROIDERED LINEN BORDERS

*Rhodian, XVI Century*

Tan linen, embroidered in crimson with remarkably fine angular scrollings which emit oak leaves; trimmed with particolored fringe.

*Length, 12 feet 3 inches; depth, 5½ inches.*

519—EMBROIDERED LINEN COVER

*Rhodian, XVI Century*

Deep ivory linen, having two bands at ends embroidered in blue, crimson and straw-yellow with facing birds perched on conventionalized carnation bushes; under the birds are two further minute birds and two out-facing dogs; a single band is continued on one side only, but with green in place of blue.

*36 inches by 21 inches.*

520—CRIMSON-EMBROIDERED LINEN COVER *Rhodian, XVI Century*

Very deep ivory linen, with borders at sides developing angularly placed oak leaves, each having an acorn on its stem; at ends a stem with double rows of oak leaves and acorns; the linen forming the pattern which appears on both sides with a crimson embroidered background. Finished with crimson and ivory edging.

*49 inches by 24 inches.*

521—GOTHIC LACE AND LINEN COVER *Venetian, XVI Century*

Sheer ivory linen, finished with a border of Gothic lace displaying varied wheel medallions within diamond motives; finished on three sides with Vandycke lace edge.

*43 inches by 38 inches.*

522—EMBROIDERED IVORY LINEN COVER *Spanish Renaissance*

Fine deep ivory linen, enriched in variable peach-toned, crimson and straw-yellow silks, with two end panels displaying series of roosters within very elaborate lozenge-shaped motives parted by floral staves; the linen forming the pattern. Narrow borders on the sides displaying dragons facing fountains.

*57 inches by 27½ inches.*

523—GOTHIC LACE AND LINEN COVER *Venetian, XVI Century*

Sheer ivory linen, enriched with bands at ends of Gothic lace displaying floral diamond motives, the bandings of the diamonds being minutely embroidered with guilloche motives; scalloped lace edges.

*60 inches by 28 inches.*

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524—EMBROIDERED LINEN COVER

*Spanish, XVI Century*

Heavy ivory linen, enriched with double bands at ends, the wider displaying quaint birds perched and sheltered by vases of flowers, the other with vases of flowers and floral motives; finished at ends with borders of Gothic lace developing jardinière-like motives interrupted by lobed circular medallions; fringed. Executed in golden-brown silk; the linen forming the pattern which appears on both sides.

64 inches by 21 inches.

525—EMBROIDERED LINEN COVER

*Spanish, XVI Century*

Heavy ivory linen, enriched with double bands at ends, the larger displaying fantastic facing griffins and small birds interrupted by jardinières of flowers and pomegranate motives; the narrower with similar griffins facing balustered jardinières. Finished with borders at ends of Gothic lace displaying varied circular medallions and fringe.

67 inches by 19 inches.

526—GOTHIC LACE AND EMBROIDERED LINEN COVER

*Italian, XVI Century*

Fine ivory linen embroidered with a diamond lattice and husk-like motives, centred with square medallions of Gothic and further enriched with drawn cruciform and oblong motives. Finished with a scalloped edge of Milanese lace displaying floral medallions.

60 inches by 15½ inches.

527—EMBROIDERED LINEN COVER

*Spanish, XVI Century*

Fine ivory linen, enriched with double bands at ends displaying scrollings of very beautiful lilies in both the wide and narrow bands; the linen forming pattern with a background of golden-brown silk. Finished with outer borders at ends of varied Gothic medallion lace and fringe.

65 inches by 20½ inches.

528—RARE EMBROIDERED LINEN BORDER

*Spanish, XVI Century*

Ivory linen, embroidered in linen of a lighter ivory displaying central band of out-facing archaic birds, each bird with tail crossed supporting a flowering carnation bush; finished at crown and foot with bands of quaint birds. The embroidery appears on both sides.

Length, 10 feet 10 inches; depth, 11½ inches.



529—EMBROIDERED LINEN COVER

*Spanish, XVII Century*

The field displaying two fantastic facing birds, toward right parted by a flowering bush, two blossoms and two quaint figures of men; these motives are repeated at left end. Finished with beautiful blossoms, chevroned and Vandycke border. Executed in rose du Barry linen thread; the pattern appearing on both sides.

*66 inches by 17 inches.*

530—FILET LACE BORDER

*Italian, XVI Century*

Displaying reversed conventionalized olive trees within angular scrollings of leaves, parted by very unusually scrolled, angularly placed staves of three cube motives.

*Length, 6 feet 2 inches; depth, 10 inches.*

531—EMBROIDERED LINEN BORDER

*Spanish, Early XVI Century*

Displaying very beautiful blossoms of lilies within unusually fine angular motives bearing tulips; narrow upper border and lower border of floriated diamond motives. The linen forms the pattern with a background of deep golden-yellow, the pattern appearing on both sides; broad band of linen at crown.

*Length, 61 inches; depth, 18½ inches.*

532—CRIMSON-EMBROIDERED LINEN COVER

*Italian, XVI Century*

Heavy ivory linen, finely enriched with border of distinguished Gothic stems of lilies bordered by angularly set small carnation motives, the linen forming the pattern, with background of rich crimson appearing on both sides.

*52 inches by 22½ inches.*

533—ROSE DU BARRY EMBROIDERED LINEN BORDER

*Spanish, XVII Century*

Ivory linen, enriched in rose du Barry with double displayed eagles interrupted by quaint figures of rustic belles holding up jardinières on which birds are perched; finished at crown with border of facing birds, at foot with medallioned leaf motives and scalloped thread lace edge.

*Length, 64 inches; depth, 13¼ inches.*

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- 534—FILET LACE BORDER *Italian, XVII Century*  
Displaying stepped chevrons enclosing conventionalized floral motives. Finished with borders of leaf motives at crown and foot.  
*Length, 63 inches; depth, 8 inches.*
- 535—GOTHIC LACE AND LINEN COVER *Venetian, XVII Century*  
Fine ivory linen, enriched at ends with *à jour* panels and having borders displaying medallions of Gothic lace, with scalloped lace edges.  
*48 inches by 20 inches.*
- 536—FILET LACE BORDER *Italian, XVI Century*  
Displaying out-facing unicorns alternating with facing chimeric figures vertically placed. Most unusual composition.  
*Height, 88 inches; width, 12 inches.*
- 537—FILET LACE COVER *Spanish, XVI Century*  
The field displaying alternately double-headed eagles and *jardinières* bearing pomegranates and other motives. Interesting borders of angular scrollings. (Needs slight restoration.)  
*69 inches by 18 inches.*
- 538—EMBROIDERED LINEN PANEL *Rhodian, XVI Century*  
Long tapering panel of deep ivory linen, enriched about centre with somewhat graduating vases of flowers alternately of green and crimson. Borders of angularly placed plaquettes with the same arrangement of colors.  
*Height, 6 feet 1 inch; width, at foot, 12½ inches; width at crown, 6 inches.*
- 539—FILET LACE COVER *Spanish, XVI Century*  
Field displaying alternately unicorns and large, highly conventionalized lilies. Borders of quaint vases.  
*10 feet 4 inches by 15 inches.*
- 540—LINEN AND FILET LACE COVER *Italian, XVI Century*  
Deep ivory linen, with the frontal border of very finely wrought filet displaying intricate angular scrollings supporting blossoms of lilies. Finished with a Vandyck lace edging.  
*9 feet 9 inches by 11 inches.*

NEEDLEWORK PICTURES, EMBROIDERED COVERS, BROCADES AND VELVETS, FRENCH, ITALIAN AND SPANISH OF THE XVI, XVII AND XVIII CENTURIES AND A GROUP OF COPTIC FRAGMENTS OF THE II TO V CENTURY

541—VELVET BROCADE MANIPLE *Italian, Early XVI Century*

Rich golden-yellow field, very beautifully woven in purple-lavender velvet, with medallions enclosing delicate sprays of tulips.

542—TWO EMBROIDERED GOLD PORTE-MONNAIES

*Italian, XVII Century*

(A) Oblong. Mellow blue silk, elaborately enriched in gold threads with husk and leaf scrollings.

(B) Louis XVI. Ivory silk, very daintily embroidered with trophies, vines of flowers and scrollings.

543—THREE SMALL GOLD BROCADE MATS

(A) Venetian, XVII Century. Developing flowers on tan-yellow ground.

(B) French, XVIII Century. Displaying floral bouquet on ivory field.

(C) French, XVIII Century. Enriched with small sprays of flowers on grounds of silver and gold, having further raised flowers.

544—THREE DRAP D'OR BROCADE FRAGMENTS

*French, XVIII Century*

Two of alternate stripes of gold, yellow and ivory; one triangular, enriched with floral motives.

545—GOLD-EMBROIDERED MOB CAP *Venetian, XVII Century*

Ivory drap d'argent silk, enriched in gold paillettes with floral scrollings, centred by blue jewels. Trimmed with deep band of open gold lace.

546—GOLD-EMBROIDERED VELVET MISSAL BOX

*French, XVIII Century*

Shallow oblong box, with lifting cover of deep ruby velvet, lavishly embroidered with central oval panel depicting standing figure of the Saviour bound, surrounded by raised scrollings in gold and silver.

*Length, 11 inches.*

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547—ONE LARGE AND TWO SMALL CISELÉ VELVET CUSHIONS

*Italian, XVI Century*

Golden-yellow; woven in field-green, with small ogivals occupied by floral motives, each partially trimmed with tasseled fringe.

548—TWO GOLD-EMBROIDERED CRIMSON VELVET AMICES

*Italian Renaissance*

Ruby velvet, enriched with central floral medallion, flanked by scrollings. Trimmed with gold edging.

549—GOLD NEEDLEPAINTED PICTURE

*Italian, XVII Century*

Two rustics are seen in the foreground of uneven country traveling to a farmhouse at distant left, nearby which a stream winds to the extreme right. On the far side of the stream are wooded villas. Executed in beautiful colored silks and gold threads. Framed.

*Height, 13¼ inches; length, 17 inches.*

550—NEEDLEWORK PICTURE

*French, 1807*

ACHILLE DÉCOUVERT PAR ULISSE. Achilles stands at left in woman's garb. Ulysses about centre with one hand on his shoulder. Penelope sits at right before an Empire table. Signed, M. J., 1805. Oval, solidly worked in pastel shades of silk. Framed oblong.

*Height, 17½ inches; width, 13⅝ inches.*

551—GOLD AND SILVER NEEDLEPAINTED PICTURE

*Italian, XVII Century*

HANNIBAL AND SCIPIO. The two warriors stand on the foreshore, a tent and attendants at right; vessels are seen approaching and leaving the shore. A château is on the distant shore and two cherubs are in the sky. Solidly executed in colored silks; lavishly enriched with silver and gold threads. Signed, Marianna Elmo. Framed.

*Height, 13⅛ inches; length, 17 inches.*



552—RARE COPTIC FRAGMENTS

*II to V Century*

This most interesting collection is comprised of one hundred and sixty-five specimens of ancient Coptic weaving in colored linens in the tapestry loom weaving. It is very varied in character and comprises mainly ornamentations for sacerdotal and other robes; almost all the known types from the narrow dainty bandings to plaquettes for centres or backs of robes are represented. The motives employed are unusually diverse, amongst them are figures of personages, birds, animals, symbols, flowers and foliage. The colorings are delightful and in many instances as brilliant as when they were originally woven. Many museums have collections of similar ancient textiles.

553—SMALL JEWEL-EMBROIDERED CHALICE COVER

*French, XVIII Century*

Deep ivory silk embroidery, with scrollings of paillettes, sprayed with flowers and centred with jewels. Trimmed with gold lace. Square.

554—EMBROIDERED SILK COVER

*French, XVIII Century*

Ivory-green satin, delicately embroidered in pastel colors with scrollings of flowers; executed in a great variety of stitches.

*37 inches by 20 inches.*

555—ROSE-CRIMSON SILVER BROCADE COPE

*Louis XVI Period*

Lustrous rose-pink fluctuating to deep rose du Barry; woven in silver with beautiful infloretted bouquets surrounded by leaf scrollings.

*60 inches by 34 inches.*

556—GOLD-EMBROIDERED CRIMSON VELVET BORDER

*Italian, Early XVI Century*

Deep, rich ruby-crimson velvet, enriched in appliqué of yellow silk, with chimeric birds and facing vases of fruit supported by scrollings, terminating in dolphins' heads. Narrow staff and leaf Gothic border at foot.

*Length, 6 feet 6 inches; depth, 8½ inches.*

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557—CRIMSON AND GOLDEN-YELLOW BROCATELLE CHASUBLE

*Italian Gothic Renaissance Period*

Rich golden-yellow field and orphreys displaying exceptionally fine leaf-scrolled ogivals; finished at intersections with crowns and occupied by charmingly drawn vases of carnations and lilies. Trimmed with gold galloon.

558—GOLD-EMBROIDERED GREEN SILK COVER *Italian, XVII Century*

Circular, with flounce. Deep sea-green silk, enriched with a Maltese cross and delicate arabesques of scrollings regularly placed. Trimmed with gold lace. (Border much worn.)

*Diameter, 34 inches.*

559—GOLD-EMBROIDERED DRAP D'OR CHASUBLE

*French, XVIII Century*

Shimmering drap d'or lavender field, very daintily embroidered in solid gold threads with orphreys, collar and borders of scrolling floral motives. Trimmed with gold lace.

560—TWO GOLD-EMBROIDERED IVORY SILK BANNERS

*French, XVIII Century*

Rich ivory satin, displaying trailings of very varied and beautiful flowers, partially in raised work; executed in pastel colors and interrupted by conventional sprays of pomegranates in extremely fine stitches of gold thread. Trimmed with gold galloon and fringe.

*Height, 3 feet 6 inches; width, 2 feet 6 inches.*

561—SILVER BROCADE AND DAMASK CHASUBLE *Italian Renaissance*

The field of Botticelli green, woven with small ogivals occupied by bouquets of flowers; the orphreys and neck bands of charming silver brocade woven with conventionalized sprays of flowers interrupted by diagonally placed staves of straw-tan silk. Trimmed with silk galloon and edging.

562—GOLDEN-YELLOW SILK BROCADE COVER

*Philip Lasalle, Late Louis XVI Period*

Lustrous yellow field, woven in pastel colors, with central figure a perched eagle, festooned with valance and sprays of flowers and flanked by vases of flowers within palm wreaths.

*60 inches by 29 inches.*

563—CRIMSON AND GOLDEN-YELLOW BROCATELLE CHASUBLE

*Italian Renaissance*

The flanking panels of deep rich golden-yellow, woven in pink and ivory with scrolled cartouche motives, occupied by infloretted oval scrolled devices; the orphreys formed of three bands; the centre similar to the flanking panels, the outer two woven in crimson with vases and scrollings.

564—GOLD AND CRIMSON BROCADE COVER *Venetian, XVI Century*

Mellow, rose-crimson field, woven entirely in gold, with sprays of pomegranate motives. Very reminiscent of Rhodian weaving. Trimmed with gold fringe. (Needs restoration.)

*5 feet 4 inches by 3 feet 2 inches.*

565—SILVER-EMBROIDERED IVORY SILK COVER

*Italian, Early XVII Century*

Fine ivory satin, displaying meanders of very beautiful fruit and flowers, enclosing bouquets; very Gothic in character. Executed in very varied stitches of pale rose-pink, silver and passages of gold. Trimmed with particolored fringe. (Needs slight restoration.)

*60 inches by 39 inches.*

566—SILVER AND GREEN BROCATELLE DALMATIC

*Italian Renaissance*

The connecting bands and panels at foot of silver and green brocatelle, woven with exceptionally beautiful leaf scrollings interrupted at regular intervals by pomegranate devices; the upper panel and outer fields of similar scrollings but ivory substituted for most of the green. Trimmed and paneled with fine green and gold edging.

567—PUNTO HONGROISE PANEL

*Italian, Early XVII Century*

HUNTING. A hilly, rocky landscape is parted into four vistas by fruiting and other trees. In the foreground at centre a man is seen spearing a boar which is also being attacked by a hound. Two personages of importance are at right and beyond is a château sheltering a herd of sheep, whose shepherd is nearby. At left is a high rock with a water-fall spouting into a pond in which ducks are swimming. The foreground is beautifully enriched with various growing flowers. Executed in very fine pastel colors.

*Height, 1 foot 6 inches; length, 8 feet 5 inches.*

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568—GOLD-EMBROIDERED BLUE SILK COVER *Manilan, XVIII Century*

Rich deep blue satin field, enriched with central circular medallion, enclosing a coroneted double-displayed eagle, the field and semicircular corners enriched with scrollings of flowers, amidst which birds are seen. Trimmed with fringe.

*6 feet 2 inches by 5 feet 4 inches.*

569—GOLD-EMBROIDERED BLUE COVER

*Chinese, Early XVIII Century*

Lustrous, deep crimson damask field, blue borders, very beautifully enriched with scrollings of flowers, amidst which are perched birds. Trimmed with fringe and tassels.

*7 feet 6 inches by 7 feet.*

570—GOLD-EMBROIDERED SILK PORTIÈRE

*Chinese, Early XVIII Century*

Lustrous deep seal-blue field, enriched with quatrefoil medallions bearing symbols of the Hundred Antiques, the field *semé* with butterflies, birds and sprays of flowers. Delicately wrought in very mellow pastel colors and gold threads.

*Length, 7 feet 2 inches; width, 5 feet 4 inches.*

571—FORTY-THREE LARGE AND SMALL PANELS OF ILLUMINATED  
TOOLED LEATHER *Flemish, Late XVI Century*

Imbricated, gilded field, enriched with lightly tooled scrollings of husks and leaves emitting carnations, lilies and pomegranate motives, mainly in old-reds and greens. Twenty-three large and twenty small panels and a number of fragments for reparation of the various panels.

572—GREEN DAMASK COPE

*Italian, Late XVI Century*

The field of lustrous two-toned field-green damask, woven with coronated ovals enclosing highly conventionalized bouquets; the hood and orphreys of harmonizing Botticelli green damask woven with small staves, interrupted by series of scrolled leaves. Trimmed with gold galloon.



573—TWO MEDICEAN BROCATELLE PORTIÈRES *Luccan, XVII Century*

Rich golden-yellow field, woven in deep rose, with very interesting, varied formal bouquets of flowers within leaf scrollings from which depend fine festoons of flowers and fruit. Trimmed with fringe.

*Length, 10 feet; width, 2 feet 10 inches.*

574—TWO MEDICEAN BROCATELLE PORTIÈRES *Luccan, XVII Century*

Golden-yellow field, woven in very beautiful rose-crimson, with infloretted bouquets of flowers within fine husk and leaf scrollings.

*Length, 8 feet 1 inch; width, 4 feet.*

575—TWO PORTIÈRES OF MEDICEAN BROCATELLE

*Luccan, XVII Century*

Golden-yellow field; woven in rich crimson, with beautifully adorned floral columnar motives, developing lovely Florentine lilies, smaller blossoms and pomegranate devices, interspersed with coronets.

FRENCH AND SWISS RENAISSANCE STAINED GLASS  
PANELS

576—TWO STAINED GLASS PANELS *French, Late XVI Century*

GOMBAT AND MACÉ; in one Gombat stands playing the cornemuse to Macé, before a sheepfold; Macé is seated at left, a crook in her left hand. In the other, an elderly shepherd addresses Macé who sits before a sheepfold and holds a lamb and a crook on her lap. Executed in golden-yellow; blue floral banded borders.

*Diameter, 11 inches.*

577—CIRCULAR STAINED GLASS PANEL *Alsatian Gothic Style*

MADONNA AND CHILD. The coroneted Holy Mother in blue robes is seated on a Gothic throne; her arms outstretched; the Holy Child holds an orb and the fleur-de-lys and wears crimson robes. Green border with lengthy inscription.

*Diameter, 9¾ inches.*

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578—RENAISSANCE STAINED GLASS PANEL

*Swiss, 1585*

An ornate Renaissance arch in blue, green and pink encloses an elaborately scrolled coat of arms bearing a double cross and annular ring. The spandrels are enriched with busts of Apollo and Diana. Dated at foot, 1585.

*Height, 11¼ inches; width, 9 inches.*

579—CIRCULAR STAINED GLASS PANEL

*Late French Renaissance*

Before a blue scrolled background a coat of arms blazoned with a ram climbing mountainside, proper; on scrolled ruby field; the shield is surmounted by a helm, large scrolled leaves and a ram's head within a lyre. Executed in blue and yellow. Leaf-scrolled yellow borders interrupted with green rosettes. (Several lights cracked.)

*Diameter, 13½ inches.*

580—TWO CIRCULAR STAINED GLASS PANELS

*Swiss Renaissance*

THE ANNUNCIATION. In one panel the Holy Virgin kneels before a small lectern on which is a missal; in the other is the Announcing Angel. Interesting borders of stems of Gothic leaves amidst which figures of Adam, Eve and their sons are seen. Executed in bistre and yellow. (Several lights cracked.)

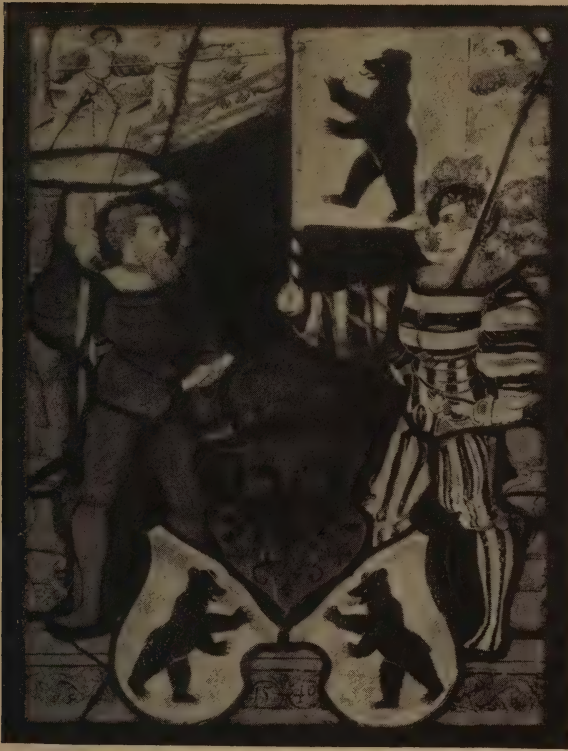
*Diameter, 13½ inches.*

581—RENAISSANCE STAINED GLASS PANEL

*Swiss, 1592*

Sapphire-blue and yellow coats of arms with finely etched ruby field. The shield blazoned with a curious monogram; mantled by a helm and large scrolled leaves. The helm surmounted by a wing on which the monogram of the shield is repeated. At crown is an arabesqued mask, flanked by two nymphs draped in blue; at foot a cartouche inscribed: H. Sebastian Darm, Governor of Milden, 1592. The cartouche flanked by several cupidons. (Several lights cracked.)

*Height, 13½ inches; width, 9¼ inches.*



582—RENAISSANCE STAINED GLASS PANEL

*Swiss, 1540*

Two facing halberdiers, one dressed in green, and the other in slashed black and yellow, stand before a scrolled ruby background sustaining three coats of arms; the upper blazoned with a golden-yellow coroneted displayed black eagle; the lower two each with standing black bears. The halberdier at right carries a banner bearing a cognizance of further bear. At crown two men are seen hunting. Dated at foot panel 1540.

*Height, 14 inches; width, 10½ inches.*

*Note:* The Black Bear is the cognizance of the famous Swiss City of Berne.

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583—RENAISSANCE STAINED GLASS PANEL     *Alsatian, XVI Century*

A Burgher in full armor receives a cup of wine from his Frau; both stand within a columned niche. A shield at their feet is blazoned on crimson field with a turnip, proper. Executed in greens, blues, yellows and pinks. Above the arch is a combat of warriors executed in grisaille and golden-yellow.

*Height, 13 inches; width, 9¼ inches.*

*From the Collection of Casimir de Rathsamhausen, Prince-Abbé de Murbach, Guebwiller, Alsace.*

*Note:* This interesting and richly painted panel is described in Kraus' *Kunst und Altertum in Elsass Lothringen*.

584—RENAISSANCE STAINED GLASS PANEL     *Alsatian, XVI Century*

A banquet scene transpires within an elaborate columned niche; nine persons are seated at, or stand near, a round table. Executed in fine greens, blues, yellows, pinks and old-red. Above the arch, at left, are three personages gathering grapes; at right, Diana and her Nymphs are seen bathing. Inscribed at foot: Jerry Vehst.

*Height, 13 inches; width, 8¾ inches.*

*From the collection of Casimir de Rathsamhausen, Prince-Abbé de Murbach, Guebwiller, Alsace.*

*Note:* This delightful domestic panel of stained glass is described in Kraus' *Kunst und Altertum in Elsass Lothringen*.

585—RENAISSANCE STAINED GLASS PANEL     *Swiss, XVI Century*

Before two arched and columned windows of an apartment a Burgher stands, wearing slashed shorts, crimson stockings, high crowned hat and body armor; at right his Frau offers him a stoup of wine. Between them at foot is a coat of arms blazoned with a pot of lilies of the valley, proper. Executed in fine sapphire-blue, ruby, yellow and green. Above the windows is a most interesting view of an archery contest: executed in bistre and yellow.

*Height, 13¼ inches; width, 9¾ inches.*





586—RENAISSANCE STAINED GLASS PANEL

*Swiss, 1617*

RUDOLPH ZELLER AND THE GOVERNOR OF STAMHEIM. Standing figures wearing elaborate costumes with plumed hats, ruffs, slashed doublets and carrying halberd and musket. Below each is a coat of arms, one blazoned with a rose, proper, an angelic figure standing behind as a supporter; the other blazoned with stellate motives and cross, surmounted by scrolling leaves, helm and demi-figure. Above are two scenes from the Judgment of Solomon. Executed in sapphire-blue, pink, ruby, golden-yellow and green. Inscribed at foot: "Rudolph Zeller, Burgher of Zurich and the Secretary of Stamheim, Symon, Ulrich, 1617." (One light cracked.)

*Height, 17¼ inches; width, 13½ inches.*

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587—RENAISSANCE STAINED GLASS PANEL

*French, 1435*

COAT OF ARMS OF COMES DE FIRETIS; blazoned with two goldfish, crested with two others and seen amidst ruby and blue scrollings within a pale blue-green columned arch. Inscribed at foot: "Comes de Firetis." Dated at crown, 1435.

*Height, 14¾ inches; width, 9½ inches.*

588—RENAISSANCE STAINED GLASS PANEL

*Swiss, 1515*

DAVID AND BATHSHEBA. A group of four personages stands slightly towards right within a columned niche; at right foot is a coat of arms blazoned with claw-footed cross. Executed in sapphire-blue, ruby, lavender, pink, green and golden-yellows. The arch is surmounted by a shield at centre, blazoned with a clover-leaf and crescent. The spandrel at right exhibits a view of Hercules killing a Nemean lion; at left, a saintly bishop and his coat of arms. Dated in foot panel, 1515.

*Height, 14 inches; width, 10¾ inches.*

589—RENAISSANCE STAINED GLASS PANEL

*Swiss, XVI Century*

JACOB VON FULACH. Standing figure of a simply robed warrior, flanked by two crested coats of arms, surmounted by scrollings of leaves and elaborate mantlings. In the spandrels is an animated combat of warriors. Executed in rich sapphire-blue, crimson, fine yellows and pinks. Inscribed on tablet at foot: "Jacob von Fulach, Captain of the Canton of ——" (Three lights cracked.)

*Height, 16¼ inches; width, 12½ inches.*

590—RENAISSANCE STAINED GLASS PANEL

*Swiss, 1578*

COAT OF ARMS OF GRAFFENRIED. Shield blazoned with two ruby stars and rustic ruby blossoms, proper, on golden-yellow field; surmounted by a coroneted helm finely scrolled with Gothic leaves. The whole set within a columned niche enriched with figures of Roman warriors and cupidons. In the spandrels are warriors before a pitched tented camp. Inscribed on tablet at foot: "Rudolph von Graffenried, Governor of Morges 1578."

*Height, 14½ inches; width, 12 inches.*

591—RENAISSANCE STAINED GLASS PANEL

Swiss, 1554

PETRUS ABBOT OF WETTIRGEN. At centre of an arched niche supported by symbolic figures of Saint Peter and Saint John is the Holy Virgin carrying the Infant Saviour; at right of her the saintly bishop carrying his crozier; at left a monk holds the standing black bear of Berne. Above in the spandrels are two scenes from the Annunciation; at foot three coats of arms. Executed in fine blues, grays, golden-yellows and lavenders, pinks and greens, on ruby grounds. Label at foot inscribed: "Petrus, by God's grace Abbot of the Worthy House of Wettirgen anno Domini, 1554." (Two lights slightly cracked.)

*Height, 17½ inches; width, 12½ inches.*

592—RENAISSANCE STAINED GLASS PANEL

Swiss, 1553

JOHANNES CHRISTOPHORUS. Two winged saintly figures stand at left and right; one carries a crozier and a bishop's mitre. Three coats of arms variously blazoned. The whole within a scrolled and columned canopy, surmounted by two biblical scenes: HEROD'S BANQUET and THE DECAPITATION OF JOHN THE BAPTIST. Executed in fine ruby, green, pinks, golden-yellow and blues. Inscribed at foot: "Johannes Christophorus, by the Grace of God, Abbot of the Worthy Church of Muri, 1553." (Four lights cracked.)

*Height, 17¼ inches; width, 12½ inches.*

MINIATURES AND PRIMITIVE PAINTINGS OF THE  
ITALIAN, FRENCH AND FLEMISH SCHOOLS, INCLUDING  
A TRIPTYCH BY MARTIN SCHOENGAUER

FRENCH SCHOOL

FOURTEENTH CENTURY

593—ABELARD

*Illuminated miniature on vellum: Height, 6¼ inches; width, 4 inches*

The Philosophic Abelard is seated on a green mound sprayed with flowers. He wears a black robe lined with red and has red curling hair. He supports his head inclined to right with left hand and holds an inscribed bandeau in which the names Abelard and Heloise appear. Gilded background within a wave motive banding. Polychromed frame.

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FRENCH SCHOOL  
FIFTEENTH CENTURY

594—CHRIST AMONGST THE DOCTORS IN THE TEMPLE

*Illuminated miniature on vellum: Height,  $7\frac{1}{4}$  inches; width,  $4\frac{3}{4}$  inches*

The Haloed Saviour is seated on a throne under a Gothic arched niche, a blue lantern is over his head. At left and right are groups of doctors and other personages in varied attire. Signed lower right, P. R.

FRANCESCO ZURBARAN  
SPANISH: 1598—1662

595—SAINT JEROME

*On copper panel: Height,  $6\frac{1}{2}$  inches; width,  $4\frac{1}{4}$  inches*

The brown cowled and bald headed Saint, is seen, at three-quarter length, at his devotion before a crucifix at right; at lower left corner symbols of the passion are seen resting upon an inscribed tablet. In carved frame of the period.

SCHOOL OF CLOUET  
FRENCH XVI CENTURY

596—PORTRAIT OF MARIE TOUCHET

*Illuminated miniature on vellum: Height,  $7\frac{1}{2}$  inches; width,  $4\frac{3}{4}$  inches*

Three-quarter length of a handsome auburn haired damsel looking slightly to left wearing a jeweled Medicean costume of black, cap with plume, ruffs, black dress with puff sleeves; the cap and dress are beautifully jeweled. Inscribed at crown: "Marie Touchet aet 23 ann 1572." In finely scrolled gesso frame.

*Note:* A fine portrait by Clouet, now in the Louvre, Paris, has a very direct analogy with this beautiful miniature.



FLEMISH SCHOOL

DATED: 1568

597—*DECOLLATIO DUC DAIGUEMOT ET DUC DORMES*

*Illuminated miniature on vellum: Height, 8 inches; width, 6 inches*

A columned frame having symbolic figures in its pediment, encloses the scene. In the plaza before the Hotel de Ville a high platform is erected, covered in crimson velvet; on it is a group of dignitaries watching the execution of the two men; the platform is surrounded by Spanish soldiers and a mob of citizens is beyond. In carved rosewood frame, having cupidon-head pediment, scrolled nymph brackets at sides and coats of arms in apron. Inscribed on tablet at foot "de as tille . . . dornes au Bruxelles le 5 Juin 1568."

SIENESE-BYZANTINE SCHOOL

FOURTEENTH CENTURY

598—*MADONNA, SAVIOUR AND SAINT JOHN*

*On panel: Height, 11¾ inches; width, 9¾ inches*

Before an arched, gilded and tooled background the Holy Mother is seen at three-quarter length, at left; wearing a red-embroidered, hooded mantle and carrying the Saviour, who is wearing quaint attire, on her left arm. Saint John in his proverbial hair shirt and his long curling hair is carrying a missal in his right hand and his symbolic cross in his left arm.

DEBAT

FRENCH, XVII CENTURY

599—*THE ASCENSION OF OUR LORD*

*Colored engraving: Height, 17 inches; width, 11¾ inches*

Before the entrance to the rocky tomb at left Roman soldiers are sleeping and others are examining the interior. Our Lord and an angel are immediately above; at right is the distant vista of a city from which a group appears, among which are the three Marys and the disciples approaching the tomb. Signed in part, Benvent de Cock, execut. Debat. (Paper cracked.)

*Note:* This interesting print was colored contemporarily with its issuance and is partially illuminated with gold.

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## SCHOOL OF GIOTTO

ITALIAN, LATE XIV CENTURY

### 600—*PORTRAIT OF A YOUNG MAN*

*Tempera, On Curved Panel: Height, 12 $\frac{1}{2}$  inches; width, 9 inches*

A handsome young man is seen, at bust length and profile to the right. Within a five-lobed Gothic arch, supported by spiral columns. He wears long curling hair, brown coat with embroidered collar, sleeves and winged trophy at his breast.

## FLEMISH SCHOOL

SIXTEENTH CENTURY

### 601—*MADONNA AND CHILD*

*On Panel: Height, 13 $\frac{3}{4}$  inches; width, 10 inches*

The Virgin is seen seated about centre of an old Flemish interior wearing a lawn hood over her curling hair; dark green robes and a long red mantle reaching to her feet. At her right is a table, spread with a large dish of varied fruit, standing before a high post bed on which rests a basket; at the extreme left through an open door two personages are seen advancing before tall edifices. In ancient carved and gilded frame.

## ITALIAN SCHOOL

SIXTEENTH CENTURY

### 602—*TWO HEADS OF SAINTS*

*Height, 15 $\frac{1}{2}$  inches; width, 12 $\frac{3}{4}$  inches*

Gracefully posed and haloed heads of female saints, wearing long curling auburn hair and robes, before dark backgrounds.



SCHOOL OF PINTURICCHIO

ITALIAN: LATE XV CENTURY

*On Panel: Height, 17 $\frac{3}{4}$  inches; width, 13 $\frac{1}{4}$  inches*

603—MADONNA AND CHILD

The Holy Mother is seen at three-quarter length, standing before a gilded background, wearing rich crimson robes and embroidered dark green mantle. She holds with her hand the Infant Saviour who stands at her left; His right hand held up in exaltation.

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UMBRIAN SCHOOL

EARLY XVI CENTURY

604—*MADONNA, CHILD AND SAINT DOMINIC*

*Height, 18 inches; width, 13 $\frac{1}{4}$  inches*

The Holy Child stands about centre upon a parapet on which some cherries, a knife, a half lemon and a roll are seen. His Mother at right sustains Him with her two hands. She wears a draped linen scarf over her head, a lawn vest, green and red robes. Saint Dominic is at left wearing a cowled habit; standing before a reading desk on which is an open missal. Original gilded and scrolled frame.

FLORENTINE SCHOOL

LATE XVI CENTURY

605—*FRANCESCA RIMINI AND DANTE*

*On Panel: Height, 18 $\frac{1}{4}$  inches; width, 15 $\frac{1}{4}$  inches*

Seen at bust lengths; the poet at left wearing a red Florentine cap and carrying a tome in his hands. Francesca at right with curling hair, pearl necklace and blue dress. Beyond them is a hilly landscape.

FLEMISH SCHOOL

SIXTEENTH CENTURY

606—*PORTRAIT OF A MAN*

*Height, 18 inches; width, 13 $\frac{1}{4}$  inches*

Dignified bearded young man, seen at half-length, wearing a flat black cap, a ruff at his throat and a coat with broad trimming of brown fur. He holds a pair of gloves in his left hand; his right hand partially inserted in his coat.



FLORENTINE SCHOOL

LATE XVI CENTURY

607—*LUCREZIA D'ESTE*

*On Panel: Height, 21 $\frac{1}{4}$  inches; width, 17 $\frac{3}{4}$  inches*

The beautiful Lucrezia seen at bust length, with blond curling hair, pearl pendant and low-cut red dress, before a parapet over which a typical wooded and hilly Italian landscape is seen. (Slight crack in panel.)

ITALIAN SCHOOL

LATE XV CENTURY

608—*PORTRAITS OF PRELATES (Two)*

*On Panel: Height, 24 inches; width, 19 $\frac{1}{2}$  inches*

(A) Imposing figure of a pope, seated in a stall before a gilded brocade-patterned background. He wears his symbolic triple crown and illuminated crimson-red robes. He is cutting a quill preparatory to inscribing a missal resting before him on an elaborate lectern.

(B) Somewhat similar composition, exhibiting seated figure of a bishop, wearing green robes over linen alb.

*(Companions to following)*

ITALIAN SCHOOL

ITALIAN: LATE XV CENTURY

609—*PORTRAITS OF PRELATES (Two)*

*On Panel: Height, 24 inches; width, 19 $\frac{1}{2}$  inches*

(A) Figure of a Bishop, wearing mitre, linen alb, green and crimson robes. He is seated on a stool and is reading a manuscript before a gilded brocaded background. At his right is a combination lectern and writing cabinet and implements thereon; at left is a Gothic cabinet.

(B) Saint Jerome, seated about centre in a voluminous red robe and a cardinal's hat; writing a manuscript resting on his knee. His symbolic lion is at left; beyond is an hour glass and lectern on which two missals are resting; gilded background.

*(Companions to preceding)*

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FLEMISH SCHOOL

LATE XV CENTURY

610—*BIRTH OF THE SAVIOUR*

*On Panel: Height, 24 inches; width, 17 inches*

Seated on a bench in the foreground of a bedchamber is Saint Anne, wearing a linen hood and crimson robes and holding the Infant Saviour on her knees near an oval tub of water. Beyond is a pallet on which reclines the Holy Mother; a coverlet of brocaded velvet is thrown over the bed. At an opening of the green draped velvet background an attendant in red robes is offering a syllabus to the Holy Mother. (Panel cracked.)

SCHOOL OF COLMAR

LATE FIFTEENTH CENTURY

611—*THE MARTYRDOM OF ST. MARGARETHA*

*On Panel: Height, 24 inches; width, 22½ inches*

The Holy Saint kneels in a flower-decked foreground, her symbols and a cross on the bedside. She wears a gilded haloed, brocade robe, green and lavender mantle. Her hands are crossed in devotion before her. Behind is an executioner grasping a two-handled sword prepared for the striking off of her head. A group of personages is at left watching the execution. In the distance are the spires and tall edifices of a city before a leafaged background.

*From the Couvent des Unterlinden, Colmar.*

*(Companion to following)*



SCHOOL OF COLMAR  
LATE FIFTEENTH CENTURY

612—*THE MARTYRDOM OF ST. PHILIPPUS*

*On Panel: Height, 24 inches; width, 22½ inches*

About centre the dignified and bearded Saint is bound with ropes to a rustic X-shaped cross. He wears crimson robes and mantle, while two youths are seen casting stones at him. At left and right are four personages viewing the scene; beyond is a meadow stretching to a chateau which stands before a gilded brocade background.

*From the Couvent des Unterlinden, Colmar.*



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SIENESE SCHOOL

FIFTEENTH CENTURY

613—*THE MADONNA, CHILD AND SAINTS*

*Arched Panel: Height, 28 $\frac{1}{4}$  inches; width, 24 inches*

The Haloed Virgin is kneeling and wearing rose-pink hood and robe and dark green-embroidered mantle over her shoulders. She holds the Infant Saviour in her arms toward right, three saintly figures are seen at each side of the Holy Mother. Above are winged cherubim-heads before a gilded background. In original carved and gilded tabernacolo frame.





FLORENTINE SCHOOL  
FIFTEENTH CENTURY

614—*THE ANNUNCIATION*

*On Panel: Height, 36 inches; width, 20½ inches*

The Holy Mother stands at right wearing crimson robes, halo, hood and mantle. She is within an arched niche, the Holy Spirit descending upon Her. In original carved and gilded frame.

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## FLEMISH SCHOOL

LATE FIFTEENTH CENTURY

### 615—*THE ADORATION OF THE MAGI*

*On Panel: Height, 27 $\frac{1}{4}$  inches; length, 35 $\frac{3}{4}$  inches*

The Haloed Virgin is seated at right under the shelter of a thatched open barn with cattle in its manger. She wears brown robes and ivory linen mantle. At left are the "Three Wise Men," in elaborate pseudo Oriental costumes, bringing their gifts. The first in red robes kneels and presents a casket of jewels to the Infant Saviour who is seated on His Mother's lap. Beyond the Wise Men is a romantic hilly landscape, in which soldiers are seen flying numerous banners.

## MARTIN SCHOENGAUER

ALSATIAN: 1445?-1496

### 616—*TRIPTYCH*

*Total height, 40 $\frac{1}{2}$  inches; length, 51 inches*

Oblong molded panels, the centre occupied by a Crucifixion; Our Lord is seen nude save a loin cloth, the two thieves beside Him; at foot of cross are the three Marys and Saint John in grievous agony; beyond them a multitude of Roman soldiery and several high Dignitaries; in the distance are spired edifices crested by wooded hills. The scene is viewed through a pilastered arch. Right wing, with niche occupied by a standing figure of the Archangel Saint Michael, wearing armor and a crimson mantle; he is destroying with his lance a weird winged demon. Left wing, figure of a saintly bishop carrying a crozier and wearing a jeweled green brocaded robe and mitre; within a similar niche to that at right.

*From L'Abbaye de Lucelle, Alsace.*

*(Illustrated)*

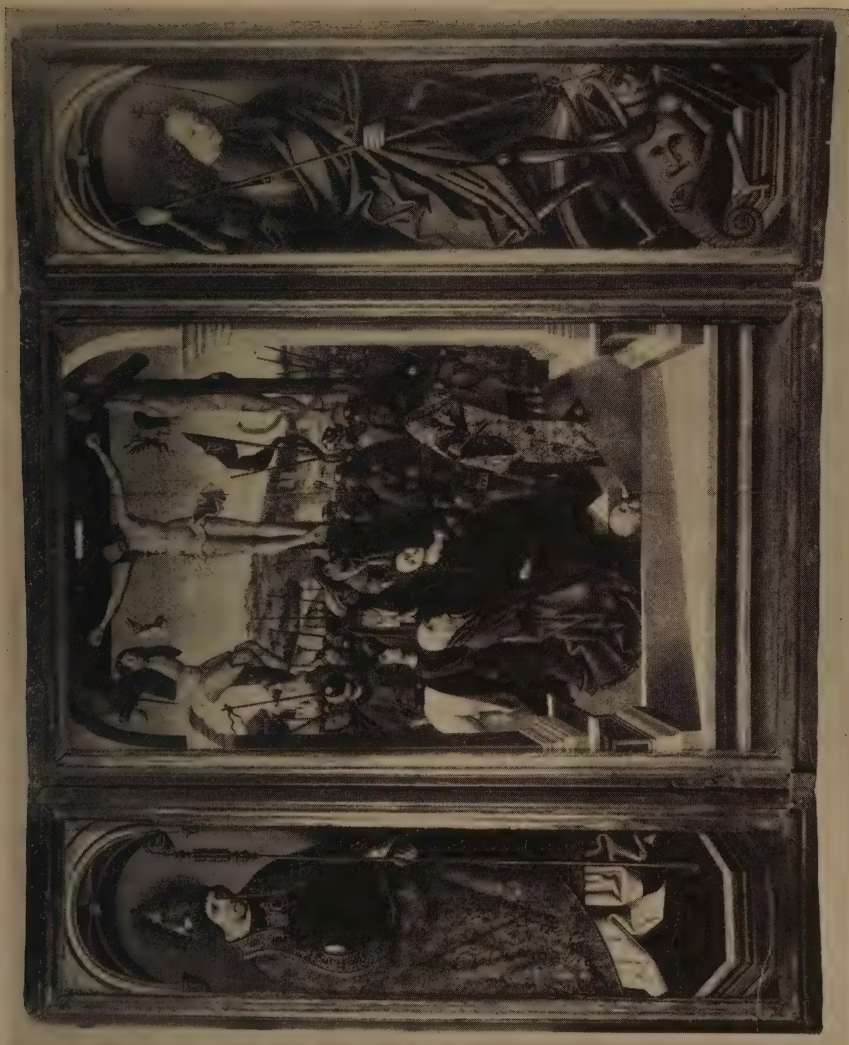
## ALSATIAN SCHOOL

EIGHTEENTH CENTURY

### 617—*PORTRAIT OF A MILITARY OFFICER*

*Pastel: Height, 19 $\frac{1}{4}$  inches; width, 15 $\frac{1}{2}$  inches*

Bust-length, facing slightly to right, wearing white wig, frogged blue uniform and mantle over his shoulders.



No. 616—TRIPTYCH (*Martin Schoengauer*)



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FLEMISH SCHOOL  
SEVENTEENTH CENTURY

618—*PORTRAIT OF A YOUTH*

*Height, 26 $\frac{1}{4}$  inches; width, 18 $\frac{3}{4}$  inches*

Bust-length of a handsome youth; wearing black hair and black coat, facing slightly to the left. The canvas has been extended from an oval when relined.

GABRIEL FRANÇOIS DOYEN  
FRENCH: 1726-1803

619—*PORTRAIT OF MADAME VANSITTART*

*Height, 28 $\frac{1}{4}$  inches; width, 23 inches*

Half-length, seated figure facing almost front; wearing small lace cap over her gray hair, double string of large pearls, ruffled low-cut blue dress having large pink ribbon bow, lace at breast and short sleeves. She holds a fan in her left hand.

FRENCH, FLEMISH AND ALSATIAN SCULPTURED  
STATUETTES, GROUPS AND BAS-RELIEFS OF THE XIV  
TO XVII CENTURY

620—POLYCHROMED SCULPTURED PINE BAS-RELIEF

*Alsatian, XIV Century*

THE ATONEMENT. Our Lord, raised from the tomb, and standing in his winding sheet, aided by Joseph of Arimathea; at right is St. John. The three Marys are in the background.

*Height, 10 $\frac{1}{4}$  inches; width, 9 $\frac{1}{2}$  inches.*



621—TWO POLYCHROMED SCULPTURED PINE FIGURINES

*Haut Rhin, XVI Century*

Two winged angels in the attitude of adoration, wearing voluminous, floating robes. In high relief, colored in dull tones of browns and flesh tints.

*Heights, 11 inches and 11½ inches.*

622—POLYCHROMED SCULPTURED PLANE-TREE BUST

*Spanish, XVI Century*

OUR LORD. Wearing long curling hair to his shoulders, a curious curling beard and the crown of thorns.

*Height, 13½ inches.*

623—SCULPTURED OAK GROUP

*French, Late XV Century*

THE BLESSING. A priestly figure in archaically draped robes, stands at left, with his hand resting on the figure of a youth who kneels before him at right.

*Height, 12¼ inches.*

624—POLYCHROMED SCULPTURED PLANE-TREE GROUP

*Flemish, XVI Century*

THE MARTYRDOM. Two Saints are seen standing in a cauldron, under which are flaming fagots. On bracketed oblong pedestal.

*Height, 12½ inches.*

625—SCULPTURED OAK GROUP

*Haut Rhin, Late XV Century*

THE FLIGHT TO EGYPT. Before a rocky, conventionalized landscape the Holy Mother, holding the Infant Saviour, is mounted on an ass, over whose back is a large mantle. St. Joseph is at right, habited as a monk, leading the ass forward. Executed in alto relievo.

*Height, 13½ inches; width, 11½ inches.*

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626—SCULPTURED OAK GROUP

*Alsatian, Late XV Century*

DEVOTION. Three austere clerics are grouped about right, two of them seated on ancient benches; at left is the seated figure of a young woman, wearing the quaint typical attire of the period. They are all in the attitude of prayer. On irregular lozenge-shaped base.

*Height, 13½ inches; width, 8½ inches.*

627—SCULPTURED WALNUT STATUETTE

*French, XV Century*

THE ADORATION OF THE VIRGIN. Kneeling figure, with her hands extended in adoration of the unseen Infant Saviour. She wears a large mantle draped over her head which falls in folds to her feet. On irregular, oval, oak base.

*Height, 13½ inches.*

*Note:* This admirable statuette was acquired from a church in Abbeville, Normandy.

628—SCULPTURED OAK BUST

*French, XV Century*

Portrait bust of a mediaeval grande dame. Solemn, dignified expression, wearing her hair confined within a quaint mob cap and falling over her shoulders, a jeweled necklace at her throat, lawn vest and bodice slashed at the shoulders.

*Height, 15 inches.*

629—SCULPTURED WALNUT ALTO-RELIEVO

*French, XVI Century*

THE FLAGELLATION. Our Lord, nude save a loin-cloth, stands about centre, his hands cruelly chained to a half-column. Two burly men are at left, beating him with thongs.

*Height, 10 inches; width, 9¼ inches.*

630—SCULPTURED PINE ALTO-RELIEVO GROUP

*Alsatian, XV Century*

THE DESCENT FROM THE CROSS. St. John kneels at right, supporting the Saviour in His descent from the cross; a crozier is at right, and cresting the rocky eminence at the left is an extensive castle.

*Height, 11¼ inches; width, 7½ inches.*

*Note:* This fine Alto-relievo was acquired from the Couvent des Antonites d'Isenheim, Alsace.



631—SCULPTURED PLANE-TREE GROUP

*Alsatian, XV Century*

MADONNA AND CHILD. Seated archaic figure of the Virgin, wearing closely fitting robes and a mantle falling in folds from her coroneted head to her feet. She holds the Infant Saviour on her left arm and He has the Dove of Peace in His hands.

*Height, 32 inches.*

*Note:* A figure of St. Catherine in the Metropolitan Museum has great analogies to this fine figure both as to the heroic size of the head and the disposition of the girdle and dress.

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633

632—SEVEN PLANE-TREE BAS-RELIEF MEDALLIONS

*Haut Rhin, Early XV Century*

Circular medallions occupied by subjects, finely enriched with borders of cusped leaves. The subjects presented are: THE CIRCUMCISION, CHRIST AMONGST THE DOCTORS, THE GARDEN OF GETHSEMANE, THE CRUCIFIXION, CHRIST ARISEN, THE ASCENSION INTO HEAVEN, THE ASSUMPTION OF THE VIRGIN. (One needs restoration.)

*Diameter, 9¼ inches.*

633—SCULPTURED WALNUT GROUP

*French, XV Century*

THE GARDEN OF GETHSEMANE. Our Lord seated, wearing voluminous robes and having a most benign expression, looks down upon and is holding one of the disciples, whose head rests against Our Lord's breast.

*Height, 14½ inches.*

*(Illustrated)*

634—SCULPTURED WALNUT STATUETTE

*French, XV Century*

THE HOLY VIRGIN. Standing in a graceful attitude, holding an open missal in her left hand. She wears a curious, berried coiffe over her hair which curls below her low-cut bodice, over which she wears a very large mantle. (One hand needs restoration.)

*Height, 14½ inches.*



FRENCH AND ITALIAN GOTHIC AND RENAISSANCE  
FURNITURE

635—TWO CARVED OAK BRACKETS      *Haut Rhin, XVII Century*

Half lozenge-shaped tops, supported by grotesque demi-figures, one of which represents a boy blowing a horn; the other the bearded figure of a monk.

*Height, 7 inches.*

636—RENAISSANCE CARVED FOLDING WALNUT LECTERN

*Haut Rhin, XVII Century*

Scrolled front, enriched in the upper part with medallion bearing sacred monogram, scrollings and shell motives. The lower portion; with cartouche flanked by vines of leaves. Pivoted toward foot with book-rest; the rest having adornment of scrolled satyr-mask.

*Height, 14 inches.*

637—CARVED WALNUT MISSAL HOLDER      *Tyrolese, XVI Century*

Oblong X form; pivoted at centre for folding. The upper sides carved with diapered panels; the lower with scrolled leafage panels about open medallions; arched feet.

*Height (open), 12¾ inches.*

638—SCULPTURED WALNUT MIRROR      *Italian, XVI Century*

Oblong, finely molded, with broad acanthus leaves; pierced pediment and sides developing at crown a winged cupidon-head. Sides with scrollings of acanthus leaves.

*Height, 16½ inches; length, 17¾ inches.*

639—WALNUT HOUR-GLASS      *Haut Rhin, Early XVII Century*

Oblong, molded base and foot, supported by seven slender balusters, having valances at crown. Arranged with four double, pear-shaped glasses, variously registering the quarter, half and three-quarter divisions of the hour.

*Height, 11½ inches; width, 10¼ inches.*

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640—BOULLE MANTEL CLOCK

*Godefroy, French, Late XVII Century*

Molded oblong case, with glazed door, enriched with scrollings, the gilded annular dial placed on crimson velvet and sustained by a leaf- and vine-scrolled medallion, inscribed: "Godefroy." Arched, molded pediment, with further scrollings in the Boulle manner; surmounted by three vase-shaped *cuivre doré* pinnacles.

*Height, 20¼ inches; width, 12¼ inches.*

641—CARVED OAK TABLE CABINET

*Flemish Gothic Style*

Oblong molded top; front fitted with traceried, paneled door, flanked by pilasters of further tracery. Supported on rudimentary feet.

*Height, 17½ inches; width, 13½ inches.*

642—CARVED OAK BRACKET

*Flemish, Late XVII Century*

Semicircular fronted top, supported by three carved acanthus-leaf scrollings.

*Height, 11 inches; length, 22½ inches.*

643—CARVED AND GILDED TABERNACLE *Late French Gothic Period*

Crocketed, pinnaced and arched base; the arches variously occupied by salamander and other symbols. Finished at crown with long pinnacles having varied crockets and terminal. Portions of the crown finished in blue and old-red.

*Height, 32 inches.*

644—CARVED OAK TABERNACLE

*Flemish Renaissance Style*

Molded top and base, with semicircular front; supported by fluted columns and surmounted by a two-tiered open pedestal, enriched with piercings and vase terminals.

*Height, 28½ inches.*

645—WALNUT TRAY-TOP TABLE

*Louis XII Period*

Sunk-molded, elongated, octagonal top; frieze fitted with drawer. Supported on very finely balustered legs, having double-U-stretcher with curious support below centre of same.

*Height, 25½ inches; width, 25½ inches.*



648

646—CARVED WALNUT CHAIR

*Gothic Style*

Broad, low back, deeply enriched with traceried medallion and leafage. Extra broad walnut seat, supported on stretchered, chamfered, square legs. Loose seat of gold and crimson velvet, developing conventionalized scrollings.

647—CARVED OAK CENTRE TABLE

*French, Late XVI Century Style*

Circular, molded top; supported on central baluster, having four open scrolled brackets of chimeric birds, set on a cruciformed, scrolled, bracketed base.

*Height, 28 inches; diameter, 34 inches.*

648—CARVED WALNUT CHAIR

*Alsatian, Late XVI Century*

Unusual, open-scolled back, the pediment enriched with coat of arms blazoned with demi fleur-de-lys, scrolled label with initials: H R S Z and M G Z, and leaf scrollings. Supported by two leaf-scolled mask balusters. Seat covered in gilded, tooled leather, displaying a cupid on amidst fruit. On flaring, tapering legs.

*(Illustrated)*

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649—SMALL WALNUT TABLE *French, Early XVIII Century*

Elongated oblong top, covered in old-yellow-tan velours. Supported on ring-turned baluster legs, having a shelf stretcher toward crown and double-U-stretcher beneath.

*Height, 25½ inches; width, 23 inches.*

650—LAQUÉ CHEST ENRICHED WITH FORGED IRON MOUNTINGS  
*Gothic Revival, French, Late XVIII Century*

Oblong lifting top and front painted red, enriched with central carved panel of sunk tracery. Mounted in repoussé iron with sprays of leaves and large lock-plate.

*Height, 16½ inches; length, 29 inches.*

651—CARVED WALNUT CHEST *Alsatian, XVII Century*

Molded oblong lifting top, curiously tri-paneled and bordered with raised molding; the front and ends paneled and enriched with jardinières containing foliage; these are parted by leaf-motived pilasters; the frieze and lower stile adorned with half-rosetted wave motives. On ball feet. Trimmed with elaborate lock, escutcheon, hinges and side handles of forged iron which bear their original tinning.

*Height, 26½ inches; length, 37½ inches.*

652—CARVED AND GILDED COLUMN *French, XVII Century*

Expanding round shaft; the upper portion spirally fluted; the lower portion with pineapple motives. On square molded base. Terminated with a composite Ionic capital. Finished in gray laqué and gilding.

*Height, 56¾ inches.*

653—CARVED OAK CREDENCE PEDESTAL *French Gothic Period*

Semi-octagonal molded top. Front canted and ends divided vertically into two panels each, and parted by scale-motived pinnacles, the panels enriched with elaborate ogivals and rosetted Gothic tracery. Supported on molded, arched base. (The pinnacles and much of the carving restored.)

*Height, 46½ inches; width, 28 inches.*



654—RENAISSANCE CARVED OAK CHEST

*Northern French, Early XVII Century*

Molded lifting top, enriched with gadroons; front and ends paneled and enriched with strap-scrolled oval medallions, husks and leafage, the front medallion bearing a coroneted coat of arms. Supported at corners with figures of atlantes. Deep base, molded with half-rosetted motives; fitted with drawer having gadroons alternating with small husk motives. On bulbous feet.

*Height, 24½ inches; length, 29 inches.*

655—CARVED WALNUT ARMCHAIR *Northern French, XVI Century*

Rectangular open back with leaf-scrolled pediment, centred with grotesque mask. The open back of three panels, the upper having a medallion, occupied by two elaborate coats of arms, flanked by scrollings. The lower panels pierced with geometric motives. Broad, open-scrolled arms; supported on square shafts which continue into the legs and are enriched with short flutings similar to the supports of back. Loose seat covered in Hungarian point embroidery displaying scrollings of tulips on yellow ground.

656—CARVED OAK CABINET

*Northern French Renaissance*

Hexagonal body, with molded top and arched open panels on three front sides, parted by pilasters adorned with balusters, leafage and floral capitals. The back panel opening as a door; surmounted by a balustered and molded gallery. Supported on a high base, having panel of similar contour to cabinet, fluted pilasters and scroll-motived panels; on stump feet. (Has been reconstructed.)

*Height, 36 inches; width, 20 inches.*

657—WALNUT AND IVORY SPINNING WHEEL

*French Flanders, XVII Century*

Finely molded wheel with beautifully balustered spokes and pendants of ivory; supported on axle and open frame of further fine balusters to treadle foot. Long loose distaff, comber and beautifully carved holder, enriched with figures, piercings and leaf motives. Carved in boxwood. Complete with a bundle of original flax.

*Total height, 5 feet 8½ inches.*

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658—DECORATED CARVED AND GILDED HARP

*By Lierts, French, XVIII Century*

Serpentined head, scrolling into fine rosettes, adorned with acanthus leaves, bouquets of roses, and festoons of laurel; decorated in the Chinese manner with gold and colors on black, with Chinese figures and landscapes. Finely fluted shaft, terminating in water-leaf motives. Sounding-board beautifully decorated with birds, scrolls, vases and festoons of flowers above rustic landscape. Signed, Lierts à Paris.

*Height, 5 feet 3½ inches.*

659—DECORATED PEDESTAL

*Italian, Late XVI Century*

Leaf-molded, square topped and rope-molded frieze, expanding straight sides, arched at feet; the front decorated in red, blue and gilding, with elaborately arabesqued medallions, displaying trailing Gothic vine scrollings, and heraldic motives, namely, three montes: lion passant and leonic head. Top covered in old-crimson velvet.

*Height, 52 inches.*

# FOURTH AND LAST SESSION

SATURDAY AFTERNOON, JANUARY 17, 1925

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 660 to 843 inclusive

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## RENAISSANCE AND XVIII CENTURY AUGSBURG, NUREMBERG, FRENCH AND OTHER SILVER

660—SILVER RAT-TAIL SPOON *Nuremberg, XVII Century*

Oval bowl, engraved on back with three sprays of flowers and name "Diffock." Fine rat-tail with curved handle tapering into spirally enriched ball terminal.

*Length, 4¾ inches.*

661—SILVER SALTCELLAR *Nuremberg, Renaissance Period*

Triangular top, with three lobes enriched with figures of animals and heads; sunk circular centre for salt. Supported on scrolled and valanced masked legs. Marks: N. Nuremberg; Maker's mark, C. P. in monogram.

*Length, 4 inches.*

662—REPOUSSÉ SILVER BEAKER *Augsburg, XVII Century*

Lightly molded tapering round coupe, enriched with large scrolling of acanthus leaves. On ball feet. Mark: Pineapple, Augsburg. Maker's Mark, reversed B. B.

*Height, 2¼ inches.*

663—PIERCED SILVER SPOON *French, XVIII Century*

Oval bowl, beautifully pierced with fine floral scrollings; expanding cartouche handles. Marks: crowned O, crowned A, and crowned monogram; Maker's mark, H.I.S. surmounted by fleur-de-lis.

*Length, 10 inches.*

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664—THREE IRISH SILVER PISTOL HANDLED KNIVES AND THREE  
FORKS *XVIII Century*

Curved scimitar-shaped blade with fine handle enriched with scrollings of leaves, bands of imbrications and shell motives. Three tined forks. Mark: Sterling and Co.

*Lengths, 9½ inches and 7½ inches.*

665—CARVED LEATHER SHEATH WITH FOUR SILVER TABLE IMPLE-  
MENTS *Stuttgart, 1700*

Brown leather sheath, enriched with scrollings and initials S.B.; fitted with fine inlaid open handled knife and fork, steel with swivel handle and rat-tail spoon with the Stuttgart horse and C. R. in shield. Maker's mark: J. Peters. See Rosenberg, Page 620.

*Lengths, 9, 9½, 7½ and 7½ inches.*

666—REPOUSSÉ SILVER BOX *Augsburg, Early XVIII Century*

Beautifully molded oval box, with loose cover enriched with rosetted arabesque scrollings, beadings and elaborate spiral gad-rooms. Marks: Pineapple, Augsburg. Maker's mark, C. P. in monogram.

*Length, 5 inches.*

667—TWO REPOUSSÉ SILVER BEAKERS *Moscow, 1778*

Tapering circular body, with molded rim carefully chiseled with two eagles within scrolled rocaille cartouches. Marks: St. George and the Dragon, 1778, Moscow; Maker's marks, A. B. N. twice, and A. F. See Rosenberg, Page 859. *Height, 3½ inches.*

668—PARCEL-GILDED REPOUSSÉ SILVER BONBON DISH

*Nuremberg, Late XVII Century*

Lobed oval, with two open scrolled handles; enriched with central landscape and pond in which is a swimming swan; lobes alternating with shell motives and acanthus leaf scrollings.

*Length, 4¼ inches.*

669—GILDED SILVER REPOUSSÉ SILVER BONBON DISH

*Nuremberg, Late XVII Century*

Oval body, with finely pointed lobes; enriched at foot of lobes and centre of foot with scrolled floral motives; two open scrolled side handles.

*Length, 5 inches.*



670—PARCEL-GILDED REPOUSSÉ SILVER BONBON DISH

*Augsburg, XVII Century*

Lobed oval body, with open scrolled handles; enriched on the lobes with large scrolled leaves; on foot with swimming swan. Marks: Pineapple, Augsburg; Maker's mark, D., and half fleur-de-lis.

*Length, 6 inches.*

671—REPOUSSÉ SILVER BONBON DISH *Augsburg, XVII Century*

Lobed oval dish, with two scrolled open side handles; enriched with troop of cavalry riding before an edifice in wooded landscape; border of scrolled leaves. Marks: Pineapple, Augsburg, and Maker's mark, I.K.

*Length, 6¼ inches.*

672—REPOUSSÉ SILVER CONDIMENT DISH

*Strasbourg, Late XVII Century*

Shaped oval, with four oval depressions for condiments having spiral gadrooned borders, interrupted by central rosettes and scrollings of fine flowers. On scrolled Spanish feet. Marks: Coroneted Flowering Shrub, Strasbourg; Maker's mark, S.

*Length, 6¾ inches.*

673—TWO REPOUSSÉ SILVER STANDING SALTS *Augsburg, 1618*

Gaufered and molded top, with circular receptacle for salt bordered with fine scrollings and leaves; incurved neck and spreading dome base, finished with a gaufered flange and three ball feet. The dome enriched with spirally lobed and scrolled floral and fruit panels. Marks: Augsburg, monogrammed numeral 4 and another indistinct mark. See Rosenberg, page 35.

*Height, 4 inches.*

674—PARCEL-GILDED REPOUSSÉ SILVER BEAKER

*Augsburg, XVII Century*

Very deep coupe, with molded rim and three protruding ball feet; finely enriched with beautiful flowers, scrolled with acanthus leaves. Marks: Pineapple, Augsburg; Maker's Mark, I.U.

*Height, 3¾ inches.*

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675



676

675—PARCEL-GILDED CHISELED SILVER BEAKER *Augsburg, 1609*

Tapering round body, with slightly flaring lip; beautifully chiseled with arabesque scrolled motives festooned with clusters of fruit and drapery. Under foot engraved with two coats of arms. Mark: Pineapple, Augsburg; Maker's mark, C.P. in monogram and date 1609.

(Illustrated)

*Height, 4¼ inches.*

676—PARCEL-GILDED REPOUSSÉ SILVER BEAKER

*Nuremberg, Early XVII Century*

Very deep coupe-shape, with lightly molded rim and three protruding ball feet. Enriched with all-over series of interlocking bossed ogivals somewhat resembling pineapple motives.

(Illustrated)

*Height, 4 inches.*

677—SAINT'S SILVER CROWN

*Spanish, XVII Century*

Circular molded body, with open balusters at foot, surmounted by a tall open cresting developing vases, shell motives and scrollings of leaves.

*Height, 7¾ inches.*

678—SILVER-GILDED CHALICE CUP *Augsburg, Early XVII Century*

Semi-elliptical coupe, supported on finely engraved and hexagonal stem, having a boss of similar open scrollings to the border at foot of coupe. Hexagonal lobed and molded flaring base.

*Height, 7 inches.*

679—PARCEL-GILDED REPOUSSÉ STANDING COUPE     *Augsburg, 1602*

Lobed double-bodied coupe; chiseled with floral scrollings and bossed pineapple motives. Supported on circular shaft having three open scrolled brackets and cresting and a spreading base somewhat similarly adorned to coupe. Marks: Pineapple, Augsburg; Maker's Mark, Shield with bar and three central pellets; Wolff Rolenbeck, Meister, 1602. See Rosenberg, page 534.

*Height, 7¾ inches.*

680—REPOUSSÉ SILVER COVERED COUPE     *Augsburg, XVII Century*

Tapering round coupe, with rounded and molded base. Enriched with medallion of heads interrupted by pendants of fruit. Dome cover with oak and vine-leaf border interrupted by curious masks, surmounted by a terminal figure of a youth. Crested pear-shaped baluster shaft with dome foot, having medallions of miniature landscapes. Marks: Pineapple, Augsburg; Maker's Mark, Fleur-de-lys in oval, Hans Reinhold Mühl, Meister, 1654, died, 1692. See Rosenberg, page 555.

*Height, 9½ inches.*

681—NUREMBERG SILVER TABERNACLE     *XVII Century*

Pierced hexagonal body, with small hinged door. Finished with a pierced spire, surmounted by a flag. On repoussé base, scrolled at crown.

*Height, 10 inches.*

682—PARCEL-GILDED REPOUSSÉ SILVER TRUSSING CUP

*Bamberg, XVII Century*

Two goblet-shaped coupes, the rim of one fitting into the rim of the other forming an egg-shaped body; the bowls enriched with scrolled motives and arabesques centred with fleur-de-lis devices and finished at feet with gadroons which also appear in shaft and spreading foot. Marks: Bamberg; Maker's Mark, N.D. in monogram. See Rosenberg, page 195.

*Height of each coupe, 5¾ inches.*

683—PARCEL-GILDED REPOUSSÉ SILVER STANDING COUPE

*Nuremberg, XVII Century*

Goblet-shape, finely enriched with masks amid festoons of fruit and strap arabesques; the shaft with gadroons of fruit. Base with shell and rosette motives. Dome cover with wreath of flowers and crested terminals occupied by the figure of a swan in full relief.

*Height, 7¾ inches.*

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685



684

684—PARCEL-GILDED REPOUSSÉ SILVER COVERED TANKARD

*Nuremberg, Early XVII Century*

Circular body, lightly molded at rim and foot; enriched with medallions alternately of busts of warriors and nymphs interrupted by S-scrollings and acanthus leaves. Hinged domed cover, with open crested terminal supporting a swimming swan; button-shaped thumbpiece before a looped S-scrrolled handle; underfoot engraved with finely draped and coroneted coat of arms. Marks: Nuremberg; Maker's Mark, Shield enclosing I.P. with star under.

*Height, 6½ inches.*

*(Illustrated)*

685—GOTHIC GILDED SILVER CIBORIUM

*French, Early XVI Century*

Goblet-shape, with extremely fine bosses; the shaft having intricate gadroonings and borders above and below of small rosettes. Spreading foot lightly molded at base.

*Height, 6 inches.*

*(Illustrated)*

686—PARCEL-GILDED REPOUSSÉ SILVER COVERED TANKARD

*Augsburg, Circa 1720*

Body with oval bosses and borders of bossed wreaths; molded lip and base; hinged and bossed cover having ball terminal and forked thumbpiece before a molded loop-handle. Marks: Pineapple, Augsburg; Maker's mark, P.S., Philip Stenglin, Geschau-meister, 1717-1744.

*Height, 5 inches.*



687—GILDED REPOUSSÉ SILVER

CHALICE CUP

*Franz Christoph Mäderl,  
Augsburg, 1765*

Deep flaring bowl-shaped coupe enriched with rocaille and leaf-molded medallions occupied by sprays of wheat, grapes and flowers; triangular vase-shaped baluster with bracket corners and further floral decorations. Scroll molded dome-shaped base enriched with similar motive to coupe. Marks: F.C.M.; Maker's Mark, Franz Christoph Mäderl, Meister 1729-1765. Date letter R, 1765. See Rosenberg, page 182.

*Height, 10¼ inches.*

*(Illustrated)*



687

688—PARCEL-GILDED REPOUSSÉ SILVER STANDING COUPE

*Strasbourg, XVII Century*

Coupe and cover bossed to represent an inverted pineapple, crested with a plant-like terminal; leaf imbricated shaft having an open coiled snake, a perched bird and lizard in full relief. On lobed spreading round base. Marks: A crowned numeral 13 twice, Strasbourg, and another indistinct mark.

*Height, 9¾ inches.*

689—PARCEL-GILDED CHISELED SILVER COVERED STANDING COUPE

*Strasbourg, 1674*

Beautifully lobed round coupe, with high bossed dome cover having a terminal baluster supporting a bouquet of open flowers. Bossed baluster shaft crested with scrollings at head and foot; on octagonally lobed and bossed base. Marks: Strasbourg, 1674; Maker's Mark, A. I. in monogram. See Rosenberg, page 608.

*Height, 10½ inches.*

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690—REPOUSSÉ OBLONG SILVER PLAQUE

*Strasbourg, Early XVII Century*

MOSES STRIKING THE ROCK. About centre Aaron standing beside his brother, whose left hand is outstretched striking the rock, from which gushes a plentiful stream of water; at left and right are groups of Israelites bearing skins and vessels to be filled from the stream. On crimson velours panel.

*Height, 4½ inches; length, 16¼ inches.*

691—PARCEL-GILDED REPOUSSÉ SILVER CHALICE CUP

*Augsburg, Late XVI Century*

Gilded bell-shaped coupe, the lower portion overlaid with a band of scrolled Gothic leaves and strapped arabesques; triangular baluster shaft enriched with medallions and acanthus leaves. On enriched octagonal base. Marks: Pineapple, Augsburg; Maker's Mark, indistinct.

*Height, 9½ inches.*

692—GILDED SILVER MOUNTED OSTRICH EGG COUPE

*Augsburg, XVI Century*

Deep ostrich egg coupe; mounted with leaf valanced flaring mouth and three open scrolled vertical arabesqued straps, gadrooned boss at base; vase-shaped baluster and foot with medallions, gadroons and fleur-de-lys. Marks: Pineapple, Augsburg; Maker's Mark, P.W. (Egg cracked.)

*Height, 11¾ inches.*

693—SILVER-PLATED WINE JUG

*Mulhouse, XVIII Century*

Helmet-shaped, enriched with molding below shell-motived spout; interesting balustered shaft tapering octagonally; loop handle and molded foot; engraved with two coats of arms.

*Height, 9¾ inches.*

694—PARCEL-GILDED REPOUSSÉ SILVER BEAKER

*Niclas Meier, Lüneberg, 1643*

Tapering round body, with slightly flaring lip and well molded foot; enriched in very low relief with three major cartouched medallions occupied by subjects: NOAH AND HIS DAUGHTERS, KING DAVID AND BATHSHEBA and SUSANNA AND THE ELDERS. These are interrupted by two oval medallions with further bibli-

*[Continued]*

694—*Concluded*

cal subjects. The oval medallions are repeated above molded foot and are parted by a label bearing an inscription. Mark: Lüneberg; Maker's Mark, N. M. in monogram, Niclas Meier, Meister, 1643. See Rosenberg, page 450. *Height, 7¼ inches.*

695—GOLD AND SILVER REPOUSSÉ TRAY AND TWO SMALL EWERS

*Venetian, XVIII Century*

Scrolled molded oblong tray of silver; enriched with gold moldings and repoussé medallions of rocaille scrollings and leafage interrupted by clusters of flowers; two slightly sunk receptacles for ewers. Spirally enriched vase-shaped ewers having bandings of gold scrollings, dome cover and base; open scrolled handle with letter A as thumb-piece beyond the hinge of cover. Marks: Eagle and numeral 13 within shields; Maker's Mark, O.T.O..

*Length of tray, 14 inches.*

*Heights of ewers, 7½ inches.*

696—SILVER AND CUIVRE DORÉ COVERED COUPE

*Uberlinger, XVIII Century*

Bell-shaped silver coupe and dome cover surmounted by figure of standing archer; coupe enriched with scrollings having a gilded body with pierced, festooned, arcaded and leaf borders; cover with rocaille floral medallion. *Cuivre doré* festooned baluster, supported on spreading bell-shaped foot. Marks, T and a rosette; Maker's Mark, I.A.S. See Rosenberg, page 632.

*Height, 15½ inches.*

FRENCH, ITALIAN AND ALSATIAN SCULPTURED  
STATUETTES, GROUPS AND BAS-RELIEFS OF THE XIV  
TO XVII CENTURY

697—POLYCHROMED SCULPTURED PINE BAS-RELIEF

*Italian, Early XVI Century*

THE MADONNA AND CHILD. The Holy Virgin is seen at half-length, wearing curling hair, nimbus and draped mantle, carrying the Infant Saviour in her arms. She is before an arched blue niche, studded with golden stars. In carved and gesso gilded frame, apparently of the same period.

*Height, 14½ inches; width, 12½ inches.*

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698

698—SCULPTURED WALNUT BUST *French, XV Century*

Portrait bust of a military Abbé; wearing curling hair confined around his brow with a fillet and a large mantle caught by a jewel in front, above his armor. On molded lozenge-shaped base.

*Height, 16½ inches; width, 14 inches.*

*(Illustrated)*

699—POLYCHROMED SCULPTURED PLANE-TREE FIGURE

*Italian, XVI Century*

OUR LORD. Wearing a crown of thorns, a long beard and a gilded loin-cloth, his arms extended as if suspended on the cross. The features and flesh naturalistically painted.

*Height, 22½ inches.*

700—SCULPTURED PLANE-TREE BUST *Florentine, XVII Century*

MOSES. Noble, modeled head, with flowing hair and curling beard, slightly turned to left; the bust, draped. On circular, molded base.

*Height, 21½ inches.*





701

701—POLYCHROMED SCULPTURED PLANE-TREE GROUP

*Italian, XVI Century*

ST. CHRISTOPHER AND THE SAVIOUR. St. Christopher, standing ankle deep in water, is seen carrying a long rustic staff, wearing a large gilded mantle and bearing the Saviour on his right shoulder. The features painted naturalistically.

*Height, 20½ inches.*

*(Illustrated)*

702—SCULPTURED OAK BAS-RELIEF

*Haut Rhin, XVI Century*

A DREAM OF PARIS. Within an arched niche, surmounted by a flying, blind cupid, a youth in gallant attire sleeps beside a fountain. At right the three Graces approach him, one carrying a blossom.

*Height, 20¾ inches; width, 20½ inches.*

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703—SCULPTURED WALNUT BAS-RELIEF GROUP

*Haut Rhin, XVII Century*

THE SLAYING OF NIOBE'S CHILDREN. At right two of the older sons lie prone on the ground; above them is a combat between Apollo and another; the god carries a shield with lightning and a torch in centre. At left two anxious children are embracing one another and stand above Minerva's Medusa shield.

*Height, 10¼ inches; length, 17 inches.*

704—TWO POLYCHROMED SCULPTURED PLANE-TREE BUSTS

*Northern Italian, XVII Century*

OUR LORD AND THE HOLY MOTHER. Our Lord wears long curling hair, a red tunic and a green mantle; the Virgin with lawn coiffed hair, lavender bodice and a blue mantle. Both stand on gilded and scrolled brackets having oval, oak bases.

*Height, 18 inches.*

705—TWO POLYCHROMED AND GILDED ALTO-RELIEVO FIGURES

*Italian, Early XVI Century*

Two saintly Bishops, emblematic of the miracle of the loaves and fishes; wearing full canonicals and flowing mantles over them. One carrying a fish, the other three loaves on a serviette.

*Height, 19½ inches.*

706—POLYCHROMED SCULPTURED PLANE-TREE BUST

*Haut Rhin, XV Century*

ST. AMBROSE. Of benignant aspect, his right hand raised in blessing. He carries a missal in his left hand and wears a mitre over his tonsured hair, closely fitting vestments and black habit.

*Height, 21¼ inches.*

707—POLYCHROMED SCULPTURED PLANE-TREE ALTO-RELIEVO

*Italian, XV Century*

THE ANNUNCIATION. Within an arched niche, displaying an early Italian apartment, the Holy Virgin is kneeling in rose-colored robes and blue mantle at right. The Holy Spirit is descending upon her from left, beneath whom stands the Announcing Angel, presenting her with the symbolic Annunciation Lily. In carved frame with Ionic capitals and molded architectural cornice.

*Height, 20 inches; length, 20¼ inches.*

708—FOUR CARVED WALNUT BAS-RELIEFS

*Italian Renaissance Period*

THE FOUR EVANGELISTS. Each is seated within an apartment at his devotions and having his symbols near him. Captioned at foot and contained within an oblong frame, enriched with garlands and festoons of fruit.

*Height, 24¼ inches; width, 20¼ inches.*

709—SCULPTURED WALNUT GROUP

*Italian, XV Century*

THE THREE MARYS AND ST. JOHN. Mary, the holy Mother, at left, is being sustained in her grief by the two other Marys; their heads are swathed and their mantles and robes fall to their feet. At right is St. John with long hair, his head turned toward them, exhorting them to have courage.

*Height, 19¾ inches; width, 16½ inches.*

710—POLYCHROMED SCULPTURED PLANE-TREE BUST

*Italian, XV Century*

ST. JOHN. Venerable figure, with curling hair and beard; wearing a Florentine hat, closely fitting robes and a mantle. (Arms missing.)

*Height, 23½ inches.*

711—SCULPTURED OAK GROUP

*French, XV Century*

THE HOLY VIRGIN AND CHILD. Graceful, standing figure of the Virgin, wearing long curling hair almost to her waist, and voluminous robes. On her right arm she carries the Infant Saviour who holds an orb in His right hand. In her left hand she carries a small bouquet of flowers. On molded lozenge-shaped base.

*Height, 22¼ inches.*

712—SCULPTURED WALNUT GROUP

*Northern Italian, Early XVI Century*

ROMAN SOLDIERS THROWING DICE AT THE DEATH OF OUR LORD. Three Roman soldiers in mediaeval armor kneel about three dice which are in the foreground. A fourth soldier stands at right, his halberd resting on the shoulder of the central figure.

*Height, 25¼ inches; width, 14 inches.*

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713—POLYCHROMED SCULPTURED PLANE-TREE GROUP

*Flemish, Late XV Century*

THE NATIVITY. The Holy Mother about centre, in gilded, embroidered robes, kneels before the Infant Saviour, who is on the ground before her. Three angels at the left and right, similarly adore the Holy Child. Slightly above, in the background, are the three Wise Men of the East. At extreme right is a quaintly crenelated tower, which is approached by a flight of steps.

*Height, 23½ inches; width, 21½ inches.*

*Note:* This interesting and charmingly composed group was found at Colmar, and was executed by the sculptor who was preeminently known as the author of the groups in the Münster at Strasbourg.





714—SCULPTURED WALNUT GROUP

*Alsatian, XV Century*

THE MADONNA, THE CHILD AND ST. ANNE. The Holy Virgin is seated on a Gothic stool at left, St. Anne is at right. The Virgin holds the Infant Saviour whose left hand is extended, while St. Anne adoringly looks at the Holy Child. St. Anne wears coiffed hair, and they are both clad in voluminous robes.

*Height, 24¼ inches; length, 25 inches.*

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715—POLYCHROMED SCULPTURED PLANE-TREE FIGURE

*Italian, Early XVI Century*

ST. URSULA. Standing figure, wearing long curling hair below her waist, a blue dress and a large red mantle folded around her and falling nearly to her feet. She carries her large symbolic lighted taper in her hands; her features painted naturalistically. On molded lozenge-shaped base.

*Height, 24½ inches.*

*(Companion to following)*

716—POLYCHROMED SCULPTURED PLANE-TREE FIGURE

*Italian, Early XVI Century*

ST. MARK. Standing figure, wearing white vestments and red-lined green soutain, a maniple over his left arm and long curling hair. He carries an open missal from which he is exhorting.

*Height, 25½ inches.*

*(Companion to preceding)*

717—SCULPTURED PLANE-TREE BUST

*Italian, XV Century*

ST. CATHARINE. Of serene mien, looking downward, her head turned slightly toward left. She wears long curling hair over her shoulders, falling to her waist, a closely fitting dress and a mantle caught by double fillets and two jeweled rosettes. On molded half lozenge-shaped base.

*Height, 26¼ inches.*

718—SCULPTURED WALNUT STATUE

*Alsatian, Late XV Century*

ST. MARY MAGDALENE. Standing figure, her long curling hair confined within a small linen coiffe. She wears a closely fitting robe and a mantle of many folds thrown around her and holds a jar of ointment in her left hand. On irregular oval base.

*Height, 37¾ inches.*

719—SCULPTURED PLANE-TREE STATUE

*Alsatian, Early XVI Century*

OUR LORD. Standing figure, wearing long curling hair and a robe thrown around his body. On irregular oval base. In original condition, but needs restoration.

*Height, 44¼ inches.*

## *Fourth and Last Session*

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### 720—SCULPTURED PLANE-TREE GROUP

*Alsatian, XV Century*

PIETÀ. The Holy Mother, wearing closely fitting robes and a hooded mantle, is seated holding the drooping figure of Our Lord across her knees. He is nude save a loin-cloth and the wound in His side is distinctly seen. yOn irregular oval base.

*Height, 33 inches.*

### 721—POLYCHROMED SCULPTURED WALNUT GROUP

*French, XVI Century*

THE EXORCISM. At left, before a rocky landscape, crested by a castle, stand two venerable prelates, in embroidered robes. On the ground before them is a kneeling peasant from whom two men are exorcising evil spirits. At right is a group of five personages looking upon the scene. Mainly polychromed in red with much gilding in the draperies; the features naturalistically painted.

*Height, 34½ inches; length, 35 inches.*

### 722—SCULPTURED WALNUT BAS-RELIEF STATUE

*Northern French, XV Century*

ST. BARBARA. Standing figure, wearing long coroneted curling hair, closely fitting robes, the sleeves slashed at elbows and large flowing mantle to her feet. She carries in her hands her symbolic ciborium.

*Height, 39½ inches.*

### 723—POLYCHROMED SCULPTURED PLANE-TREE STATUE

*French, Late XV Century*

ST. MICHAEL. Finely modeled standing figure of the Saint, his right arm raised about to strike with his sword. He wears flowing curling hair confined at crown with a small gilded cap, gray-white robes and a gilded mantle which falls to his feet in graceful folds, a portion of which he holds up to his waist with his left hand.

*Height, 37 inches.*

### 724—SCULPTURED WALNUT STATUE

*Northern French, XV Century*

ST. JOHN. Standing figure with his head somewhat cast downward toward the left, his right hand raised in exaltation, and holding a missal in his left hand. He is swathed in a mantle worn over closely fitting robes. On small irregular base.

*Height, 48½ inches.*

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725—SCULPTURED PLANE-TREE STATUE

*Northern French, XV Century*

THE ADORATION OF THE VIRGIN. Extremely graceful figure, with hands clasped in adoration before her, wearing closely fitting bodice and robes falling in many rich folds. Her curling hair is curiously arranged with two locks falling almost to her knees and is confined at her brow with a jeweled fillet.

*Height, 30 $\frac{1}{4}$  inches.*

*(Illustrated)*

725

726—SCULPTURED PLANE-TREE STATUE *Burgundian, XVI Century*

ST. HENRY. Standing bearded dignified figure of Henry II of Bavaria, called THE SAINT, holding in his right hand an edifice in miniature and in his left hand a sceptre. He wears a bishop's mitre, robes elaborately enriched with displayed eagles and varied scrollings of embroidery and around his neck the Burgundian Order of the Golden Fleece.

*Height, 49 $\frac{1}{4}$  inches.*

*Note:* This important sculptured statue was acquired by M. Georges Spetz from the Couvent des Antonites d'Isenheim, Alsace.



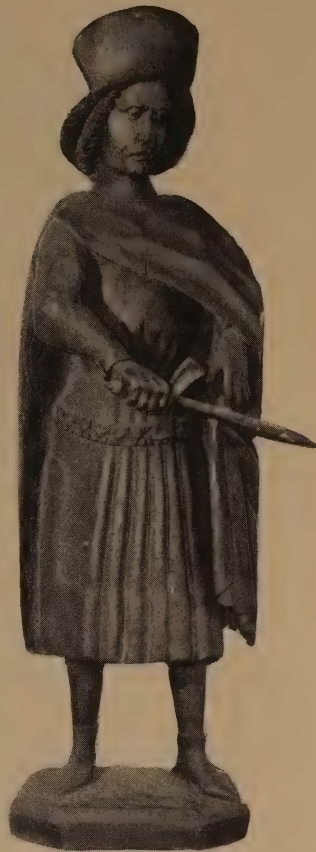
727—POLYCHROMED SCULPTURED PLANE-TREE FIGURE

*Northern French, XIV Century*

ST. LOUIS. Standing figure, wearing curling hair confined within a high crowned hat with a flap thrown up in front. He wears a tunic gathered in at the waist and a crimson mantle thrown over his shoulder; in his right hand a dagger. On irregularly lozenge-shaped base. The features are naturalistically painted.

*Height, 45 $\frac{1}{4}$  inches.*

*(Illustrated)*



727

728—SCULPTURED WALNUT BAS-RELIEF

*Haut Rhin, Early XVI Century*

THE ROD OF THE STEM OF JESSE. Abram reclines at foot in the fantastic garb of the early XVI century. From his breast issues a rustic stump with branches on which many demi-figures of kings bearing their sceptres are seen. The stem is surmounted by a bust of the coroneted Virgin, holding the Saviour to her breast with her right hand. In molded Gothic arched frame.

*Height, 42 $\frac{3}{4}$  inches; length, 50 $\frac{3}{4}$  inches.*

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729—POLYCHROMED SCULPTURED PLANE-TREE GROUP

*Alsatian, Early XVI Century*

THE VIRGIN, THE HOLY CHILD AND ST. ANNE. The Holy Mother is seated at left, wearing a gilded mantle; St. Anne is seated at right, wearing a blue mantle. Both are extending their arms toward and are sustaining the Holy Child who, with a joyous expression, kneels between them.

*Height, 33¼ inches; length, 35½ inches.*

*Note:* M. Georges Spetz acquired this beautiful Group from L'Eglise des Récollets de Rouffach, Haute Alsace.



730—POLYCHROMED STUCCO BAS-RELIEF IN TABERNACOLO FRAME

*Northern Italian, Early XVI Century*

THE VIRGIN AND CHILD. The Holy Mother, seen at three-quarter length, wearing a red robe, blue mantle, coroneted halo and coiffed headdress. She holds the Infant Saviour nestling at her bosom. At right and left of the halo are two winged cherubim-heads. Gilded background. Extremely fine carved walnut frame of the period with canted dentiled pediment; three-quarter columns and bracket supports; molded base with an apron boldly cut with a cherub's winged head.

*Height, 60¼ inches; width, 22½ inches.*



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FRENCH AND ITALIAN  
GOTHIC AND RENAISSANCE FURNITURE

- 731—TWO CARVED WALNUT BRACKETS *French, XVII Century*  
Molded oblong top; supported on a finely scrolled acanthus-leaf,  
having tendrils and further leafage at sides.  
*Height, 9½ inches.*

- 732—PEAR-TREE AND EBONY MIRROR MOUNTED IN REPOUSSÉ CUIVRE  
DORÉ *Italian, XVII Century*  
Oblong, rounded pear-tree frame, finished on inner and outer  
edges with ebony moldings. Mounted in repoussé *cuivre doré*  
with corners and central medallions of fine flowers.  
*Height, 16¾ inches; width, 14½ inches.*

- 733—CARVED OAK BRACKET *Flemish, XVIII Century*  
Triple-lobed top, with rocaille valance, the front enriched with  
scrollings, shell motives and festoons of flowers.  
*Height, 13 inches; width, 12 inches.*

- 734—DECORATED PINE SANCTUARY BRACKET  
*French Flanders, XVI Century*  
Molded crown and base; supported by a bracket-frieze; painted  
with bust-lengths of the SAVIOUR AND THE TWELVE APOSTLES,  
many of whom carry their symbols. Dull, old-green background.  
*Height, 8 inches; length, 37¼ inches.*

- 735—GILDED GESSO HAT-RACK *Italian, XVI Century*  
Molded, soffited frieze, enriched with vase and rosetted scroll-  
ings; the soffit adorned with rosettes and supported by scrolled  
brackets. Back panel and apron enriched with further varied  
floral scrollings. Four pegs for hats.  
*Height, 14½ inches; length, 33½ inches.*

- 736—FOUR PIERCED PINE GOTHIC PANELS  
*Haut Rhin, Early XVI Century*  
Interestingly pierced and molded, with open diamonds, interlac-  
ing with circular and oval medallions.  
*Height of two, 6 feet 1 inch; of the other two, 22½ inches.*



737—CARVED WALNUT ARMCHAIR

*French, Late XVI Century*

Open back, with deeply scrolled cross splat, enriched with central heart-shaped motive, molded and paneled supports scrolled at heads; finely molded arms, on similarly molded scrolled C-supports. Supported on balustered legs, having molded box stretcher; walnut seat with finely scrolled apron similar in character to back splat.

738—IVORY INLAID WALNUT VARGUEÑO *Spanish, Late XVI Century*

Oblong chest; enriched on the front edges and body with finely forged and pierced forged iron plaques; the sides have bail lifting handles. The front architecturally treated with central door flanked by four drawers at sides and two below; each drawer and the door enriched with spirally twisted columns of ivory and inlaid arabesques. Supported on a carved walnut stand apparently of a later period; has three varied supports at each end, connected by an arcading.

*Height, 4 feet 1 inch; width, 2 feet 9 inches.*

739—CARVED OAK TABLE

*Flemish Renaissance*

Molded oblong top; deep frieze, fitted with door at right side, enriched with arabesque scrollings, rosettes and masks. Supported on pilasters having caryatid figures and back panel of rosettes. On molded base. (Has been reconstructed from old panels.)

*Height, 34 inches; width, 21½ inches.*

740—CARVED WALNUT CHEST ON STAND *Alsatian, XVII Century*

Chest with oblong molded top, enriched with two raised central and outer molded panels. Architectural front divided into three sections with enriched, tapering pilasters. The central section in the form of an arch, centred with a nymph's mask. The flanking panels as portals, with canted pediments. Low, molded stand with central drawer trimmed with tinned, forged iron scrolled oval handle. The drawer flanked by two lion-masks. Tinned, forged iron lifting handles.

*Height, 28 inches; length, 36½ inches.*

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741—TAPESTRY CARVED WALNUT CHAIR

*French, Late XVI Century*

Open back, with narrow cross splat, enriched with scrolled dolphins' heads. Serpentine-scrolled pediment, adorned with two outfacing dolphins. Straight supports scrolled with rudimentary leaves at crown. Straight legs with valanced box stretcher. Seat covered in Flemish tapestry, developing a central medallion in which animals are seen. (Tapestry needs restoration.)

742—CARVED LEATHER COFFER

*Spanish, XVI Century*

Oblong, with lifting cover having half rosetted valance. Enriched with central panel of birds and animals amidst scrollings surrounded by borders of scrollings amidst which further animals and pomegranates are seen. Front, sides and ends similarly enriched to borders. Back with geometrical rosettes. Mounted with original finely forged hinges, rosetted lock plate and hasp.

*Height, 9¼ inches; length, 20½ inches.*

*(Illustrated)*



743—POLYCHROMED CARVED PRIE-DIEU . . . *Italian, XVI Century*

Oblong box top, with hinged and molded cover; the frieze admirably decorated with central husk, scrollings and birds, and having black grounds penciled in gilding with small trailing vines. Supported on two Ionic columns at front and at back with a panel composed of seven minor panels, enriched in a similar manner to the frieze. Extending kneeling base, with molded and hinged half-cover, having a front panel matching the frieze. The top and kneeling-box have been covered with contemporary gold and crimson brocade.

*Height, 38½ inches; width, 31 inches.*



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744—RARE OAK CORNER CHAIR

*Northern French, Early XVII Century*

Low, semi-circular back, supported by five balusters which continue into legs and support a molded oak seat. Stretcher following the contour of the back. Loose seat in soft jade-green velvet; trimmed with edging.

*Note:* This interesting chair is very similar in character to that known as the famous del Sarto chair and was no doubt inspired by it.

*(Illustrated)*

745—CARVED WALNUT ARMCHAIR

*Louis XII Period*

Low, narrow oblong back and seat, covered in deep ivory and yellow floral brocade. Very interesting, spirally twisted arms, legs, double frontal and H-stretcher below; the arms terminated in well modeled heads of lions.





746—TAPESTRY CARVED OAK CAQUETEUSE

*Henri II Period*

Open oblong back, with leaf-scrolled and shell pediment; arch below having central slender baluster supports, enriched with rudimentary leafage. Finely scrolled arms, with extra mid-baluster; oak seat. On slender, expanding columnar legs. Loose seat of French tapestry of the period, displaying an Italian garden. (Stretcher and back legs restored.)

*(Illustrated)*

747—CARVED WALNUT CHAIR

*Alsation, XVII Century*

Interesting, open back, with double lyre-shaped cross splat formed of scrolled grotesque mask. Expanding supports terminating in elongated grotesque satyr-heads and scrolls. Supported on square legs, scrolled at foot and having similar frontal stretcher to splat at back. Seat in tan stripe. (Has been entirely reframed and reconstructed.)

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748—CARVED OAK CABINET

*Flemish Renaissance Style*

Molded oblong top, rounded frieze, adorned with gadroons and leaf brackets. Upper portion with two narrow doors; lower portion with two deeper drawers all similarly enriched with cupidons and heads of figures, surrounded by arabesqued scrollings. The doors are parted by pilasters having lion-heads at crowns, half-balusters and arabesque motives below.

*Height, 52 inches; width, 50 inches.*

749—CARVED INLAID WALNUT CABINET

*Italian, Late XVI Century*

Molded oblong top; enriched with egg-and-dart and dentil moldings; frieze fitted with long, interestingly paneled drawer which the above moldings crown; the front arranged with V-tapering, scale-enriched pilasters before panels and two enclosing doors having centres inlaid with vases of flowers; rich, molded pediments and open apron. On molded bulbous feet.

*Height, 51¼ inches; length, 54 inches.*

750—CARVED OAK CREDENCE

*French Gothic Period*

Oblong top; the front in three sections, parted by crocketed pinnacles; the central panel of elaborate rosetted bas-relief tracery. Flanks form two doors and have similar tracery and in each are two Gothic arches fitted with vine-pierced steel, oblong lock-plates and hinges, backed with old-red velvet. Apron fitted with two traceried drawers and central pendant. Supported on shafts and molded shelf base; the back with three linenfold panels.

*Height, 56½ inches; width, 42½ inches.*

*Note:* This credence has been entirely reconstructed from the two doors and the linenfold panels at lower back.

751—CARVED AND GILDED LECTERN

*Venetian, XVII Century*

Composed of two oblong open panels pivoted toward crown. The panels enriched with short flutings; the book-rest of scrolled leafage, parted by cupidon-heads. Open scrolled pediment at back adorned with a fantastic mask. Supported on leaf and ball feet.

*Height (open), 63 inches.*

752—HERALDIC CARVED WALNUT  
CHAIR

*French, Late XVI Century*

Back with rusticated supports, scrolled at crown; broad arched splat enriched with quartered coat of arms, blazoned with trees and running hounds, flanked by floral leaf motives. Square legs having curiously scrolled stretchers set above a molded box stretcher. Seat covered in tooled leather, enriched with scrollings of fruit and birds on deep red-brown grounds.

*(Illustrated)*



753—RARE NEEDLEWORK CARVED WALNUT STATE CHAIR

*Alsatian, XVII Century*

Oblong back, with curious, small semi-circular ears and seat covered in gros-point, developing scrollings of conventionalized flowers in mellow pinks and blues, on golden-yellow grounds. Very broad scrolling arms, supported on spirally twisted shafts. The seat supported on very unusual bulbous, balustered legs and stretcher having pull-out foot-stool; leaf-scrolled bracket feet. The cupidom pediment and enrichment to ears have been added at a later period.

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754—CARVED WALNUT DANTESCA CHAIR *Italian, XVI Century*

Curule-shape; pivoted at centre, to fold, the front of supports enriched with rustications, rosettes and scrollings and brass bosses. Deeply scrolled arms. Supported on bracketed cross feet. Oblong back and seat of ruby-crimson velvet, *ciselé* with intricate pineapple motives within ogivals.

*(Illustrated)*

755—GOLD BROCADE AND OAK STATE CHAIR

*French, Early XVII Century*

Unusual back of two open oblong panels; scrolled arms and seat covered in Venetian brocade, developing floral ogivals in gold, on peach-brown grounds. Supported on bulbous legs, having box stretcher. The carved heraldic pediment and valance of seat and moldings to stretcher have been subsequently added. (Brocade worn.)





756—CARVED WALNUT DANTESCA CHAIR *Italian, XVI Century*

Curule-shaped; pivoted at rosetted centre and enriched with rustic scale motives. Very boldly scrolled arms, carved with dentil and fan motives. On bracketed and valanced cross feet. Small, oblong back and seat of crimson and ivory cut velvet of the period, displaying interesting scrollings of lilies and tulips. Trimmed with gold fringe.

*(Illustrated)*

757—MASSIVE CARVED OAK CHEST MOUNTED IN FORGED IRON

*Alsatian, XVII Century*

Curiously dentil-molded, lifting top; the front and ends paneled and carved with varying floral baluster motives and diapers. On shaped valance and bracketed base. Bound with iron strappings at top, front and ends which are studded with bosses and were originally tinned. Large iron lifting bail handles.

*Height, 35 inches; length, 61½ inches.*

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758—CARVED OAK CABINET

*Alsatian, 1629*

Open rectangular cabinet, with molded top; the front with three pillared arches, having leaf-enriched frieze and brackets. Behind this arcade at crown is a small cabinet with enclosing paneled door, supported on a frieze having molded drawer and two supplementary baluster supports behind arcade. Sustained on molded shelf base, with curiously placed feet. The cabinet supports a paneled back, dated 1629 within a medallion at centre and is supported by columns and a molded base. Portions of the carving and arches apparently of a later period.

*Height, 7 feet; width, 4 feet 1 inch.*

759—IMPORTANT SCULPTURED WALNUT CABINET

*Hugues Sambin, Burgundian Renaissance*

Central cabinet with molded crown and semi-circular projecting central portion, arranged with doors at centre and flanks; that at centre enriched in low relief with group, DIANA AT HER TOILET, SURROUNDED BY HER NYMPHS. The flanking panels with cartouched chimeric figures and husks. Supported at corners by Atlantes, their bodies terminating in grotesque masks. Below the doors are three drawers of similar contour, adorned with scrollings and husk motives, the central one having an apron of a festooned grotesque mask. Supported on four Corinthian columns having arcades at flanks, centred with further masks. On deeply molded base, with bulbous feet. (Portions have been restored.)

*Height, 8 feet 1 inch; width, 4 feet 6 inches.*

*Note:* M. Georges Spetz acquired this important cabinet from the illustrious de Tournon Family.

The famous sculptor, Hugues Sambin, was born 1522 at Dijon, then in Burgundy; he published in 1572 a set of Renaissance designs, dedicated to Eleanor Chabot, Governor of the Duchy. A cabinet by Hugues Sambin having much detail in common with this, is in the Altman Collection at the Metropolitan Museum of Art.

*(Illustrated)*



No. 759—IMPORTANT SCULPTURED WALNUT CABINET  
(*Hugues Sambin, Burgundian Renaissance*)



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760—CARVED WALNUT LIBRARY TABLE

*French Renaissance*

Clamped oblong top; with richly carved, curved frieze, developing alternate shell and husk motives within guilloched medallions. Supported at ends by four atlantes and caryatids having bracketed outward facing chimeric figures. On long H-molded base, terminating in acanthus-scrollings and supporting a central balustered arcading, enriched with varied leaf motives. (Portions have been restored.)

*Height, 32¼ inches; length, 57 inches; width, 29½ inches.*





761—IMPORTANT CARVED WALNUT DRAW-TOP TABLE

*E. Debouloz, French Renaissance*

Clamped oblong top, with extending draw ends. Molded frieze, having vase-shaped pendants at corners. Supported on nine regularly placed columnar legs having quaintly carved, rosetted capitals. The legs set in pairs, except for the central one on a finely molded triple-H-stretcher. The two series of outer legs are adorned with arches, surmounted by cupid heads and open brackets composed of winged demi-nymphs and festoons.

*Height, 30½ inches; length (top open), 9 feet 6 inches; width, 2 feet 8 inches.*

*Note:* This unique specimen of French Renaissance cabinet work is signed on the frieze, E. Debouloz.

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762—CARVED WALNUT STALL

*School of Lyons, French, XVI Century*

Molded oblong, richly paneled back; the centre adorned with an architectural motive having canted pediment supporting trophies and cartouched mask and an oval medallion occupied by a voluminously robed Venus, holding a mirror up gazing at herself, flanked by chimeric figures. Very massive, open molded and scrolled arms, terminating in rams' heads and supported on balusters.



763—ELABORATELY CARVED WALNUT SECRÉTAIRE

*Alsatian, XVII Century*

Rectangular, with small, molded, incurved, lifting top forming a receptacle. Frieze fitted with two broadly fluted and paneled drawers, enriched with heads of cupidons at flanks. Below the frieze is a large fall-front writing-tablet elaborately paneled with a Cardinal's coat of arms. The interior fitted with numerous drawers and architecturally treated at the centre with two doors. Lower portion arranged with two varied, arabesqued and leaf-scrolled doors; parted by caryatided and fluted pilasters. Interior fitted with four doors simulating sixteen drawers.

*Height, 5 feet 4 inches; width, 4 feet 4 inches.*



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764—CARVED OAK CABINET

*French Renaissance*

Rectangular open cabinet, fitted with two shelves. Broken molded frieze, having cupidon-head flanked by festoons of fruit, surmounted by central niche and scrolled moldings at ends. Cabinet sustained by finely fluted round columns having Corinthian capitals and florally enriched lower portions. Gadrooned base with scrolled brackets under columns, lined with seventeenth century crimson and yellow brocatelle. Fitted at sides with two scrolled, forged iron candle brackets which have been tinned.

*Height, 7 feet 3 inches; width, 5 feet 1½ inches.*

*Note:* This cabinet has been reconstructed from the two fine columns and portions of carving, the remainder being of a subsequent date.

765—IMPORTANT CARVED OAK CHEST

*Henri IV Period*

Molded oblong lifting top; the front divided into five panels, the ends into two each. The panels are adorned in low relief with infinitely varied Raphaelesque motives of leafage, festoons, husks, trophies, elaborate wine jugs and tablets. These are deeply set in moldings and are parted by pilasters as finely adorned and in the same manner as the panels.

*Height, 31 inches; length, 67 inches.*

*Note:* This most interesting chest was unquestionably inspired and was probably executed by one of the great artists of the Fontainebleau School.

766—CARVED POLYCHROMED OAK MANTEL

*Flemish Gothic Period*

Molded oblong top and massive, arched, molded frieze which continues into the jambs and is enriched with central coat of arms developing a rampant lion in gilding on red grounds, the spandrils with two further coats of arms emitting scrollings; the jambs enriched with leafage which continues from the spandrils. The frieze of this massive mantelpiece and the jambs are hewn from solid blocks which have been added to with moldings and other details at a subsequent period.

*Height, 5 feet 10 inches; width, 4 feet 4½ inches.*





767—LARGE CARVED OAK CHEST

*French Gothic Period*

Molded oblong hinged cover. The front arranged with five panels, parted by spiraled pinnacles. The centre adorned with a group, THE DESCENDING OF THE HOLY SPIRIT ON THE VIRGIN, within a traceried Gothic arch. The flanking panels enriched with double traceried arches, having leaf pinnacles enclosing varied royal French coats of arms; the pinnacles flanked by further traceried arches. Mounted with finely wrought iron lock of open work, set on old-red velvet, hinged hasp, adorned with a figure in relief of St. Sebastian. Ends with linenfold panels. On arched feet. (Numerous portions of the carving and pinnacles have been restored.)

*Height, 35½ inches; length, 69 inches.*

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768—MASSIVE CARVED OAK BEDSTEAD . *Flemish Renaissance*

High, oblong, paneled headboard, with broken molded cornice, fluted pilasters having leaf-enriched capitals. The head board arranged with five panels variously enriched with masks of warriors and lions, festooned with fruit; these are parted by quaint pilasters bearing Atlantes; three panels below of strap arabesques. Low foot-board with open series of balusters, cartouche and fruit panel below. Both head- and footboard supported by very massive posts, carved with paneled rosettes and grotesque masks in high relief. Side-rails enriched with cartouches and sprays of fruit. (Has been reconstructed from old panels; original posts.)

*Height, 6 feet 7 inches; length, 7 feet 4 inches; width, 5 feet 4½ inches.*

769—TWO CARVED OAK DOORS AND PORTALS

*Flemish Renaissance Style*

The portal with fluted round half-columns, having Ionic capitals; the lower parts carved with caryatided figures, fruit and leafage, sustained on paneled pedestals; soffited entablature, enriched with panels, masks and scrollings, parted by leonic heads, below which is a large shell-adorned, arched panel. The door paneled with fluted pilasters, having supporting arches at crown. Deeply molded panels at foot. Two extra panels for passage, each having four molded sections.

*Height of portals, 9 feet 11 inches; width, 5 feet 9 inches.*

*Height of doors, 5 feet 8½ inches; width, 1 foot 9½ inches.*

770—IMPORTANT SCULPTURED MARBLE AND CARVED OAK MANTEL-PIECE WITH TILE LINING AND FIRE-BACK *French, 1650*

Deeply molded and bracketed entablature of carved oak; the frieze adorned with medallioned busts interrupting fine scrollings of leafage and husk motives. The brackets of lion-masks. Supported on two rouge-royal marble, expanding columns having molded bases and Ionic capitals in statuary marble. The columns are set on molded oblong black marble pedestals having inlaid panels of statuary marble sculptured with lion-masks and pendants of fruit. Above each column is a deep black marble, scrolled bracket, having honeysuckle panels at sides. The linings are formed of contemporary terra-cotta tiles which exhibit a floral diamond lattice enclosing varied animals alternating with heraldic motives. The cast iron back is arched and is elaborately adorned with a coroneted, quartered coat of arms, blazoned with a Maltese cross, fleur-de-lys and three lions passants, flanked by figures symbolic of Religion and of Hope; at foot impressed with date: Anno M D C L. The linings comprised of 130 large and 64 half titles. (The oak entablature has been reconstructed from several old carved panels.)

*Height, 6 feet 10½ inches; length, 8 feet 7 inches; depth, 2 feet 7 inches.*

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771—IMPORTANT ROUGE-ROYAL MARBLE AND CARVED OAK MANTEL-  
PIECE WITH TILE LINING AND FIRE-BACK

*French Flanders, 1616*

Deeply molded oak entablature, carved with spiral gadroons. Supported on imposing, spirally twisted rouge-royal marble columns very finely veined and having Ionic capitals and circular bases set on stepped square plinths. Above the entablature is a slightly recessed frieze block enriched with arabesqued strap-work, moldings and central cartouche from which extends sloping paneling simulating a chimney-hood. This is also adorned with strap-work and arabesques. The terra-cotta tile linings of the period are enriched with floral diamond-lattice, enclosing field animals in low relief alternating with heraldic motives. Oblong molded and paneled iron fire-back, displaying a many-quartered coat of arms, surmounted and flanked by Bishop's mitres and having the date 1616 toward foot. The lining comprised of 236 terra-cotta tiles and 106 half tiles. The frieze block and simulated chimney are apparently of a later period.

*Height, 13 feet 1 inch; length, 9 feet 4½ inches; depth, 2 feet 5 inches.*

772—TWO FAMILLE NOIRE CHINESE PORCELAIN TEMPLE VASES

*Ch'ien-lung Period*

Oviform, with flanged dome covers having egg-shaped gilded wood terminals. Richly decorated with ascending sprays of clustered white hawthorn, which is centred with yellow-green, and rises from rockery of green, aubergine and brilliant blue; amidst the hawthorn are flying and perched birds. The covers are similarly adorned to the body. On dense mirror-black grounds.

*Height, 34 inches.*



ITALIAN AND FRENCH GOTHIC AND RENAISSANCE GOLD  
NEEDLEPAINTED VELVET VESTMENTS, BROCADES AND  
PANELS

773—STUMP NEEDLEWORK PANEL

*Early Stuart Period*

QUEEN HENRIETTA. At centre under an arch occupied by a pavilion, flowers and birds, the Queen is seen seated in royal costume; flanking the arch at left and right are four oval medallions in which ladies of her court appear; between the medallions and the arch on an apricot silk ground, butterflies and insects of different kinds are seen; at foot are a recumbent lion and a leopard immediately below the arch. Finished with original silver and gilded open lace.

*Height, 19 inches; width, 23½ inches.*

774—AMETHYST VELVET SAINT'S DRESS

*Florentine Gothic Period*

Formed of four fan-shaped panels of extremely beautiful amethyst velvet which fluctuates in an amazing way in the light; the panels parted and finished at foot with bands of straw-yellow velvet; finished at foot with a lattice fringe.

*Note:* It is very interesting to observe that this superb early amethystine velvet is made of wool and is more lustrous even than if made of silk.

775—CRIMSON VELVET COVER

*Italian, XVI Century*

Oblong, rounded at both ends; fine rose-crimson velvet fluctuating to deep rose hues; finished with a broad band of contemporary gold galloon patterned with diamond floral motives.

*Length, 52 inches; width, 34 inches.*

776—TWO CRIMSON VELVET CUSHIONS

*Italian Gothic*

Oblong; very heavy crimson velvet fluctuating from crimson to almost rouge-de-fer; finished with broad gold galloon of the period patterned with diamond motives.

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777—GREEN AND IVORY BROCADE CHASUBLE      *Italian Renaissance*

Ivory field, orphreys woven in rich green and straw-yellow with very closely placed small scrollings of tulips; the orphreys defined with patterned silk galloon; trimmed with further galloon at edges.

778—GOLD AND SILVER BROCADE CHASUBLE

*Italian, Early XVII Century*

The field and orphreys with *drap d'or* grounds woven in gold and pastel colors with leaf-scrolled diamond motives, occupied by bouquets of lilies; the orphreys defined by trimming of gold galloon.

779—GOLD AND SILVER NEEDLEPAINTED CHASUBLE

*Alsatian, XVI Century*

Interesting brocade field, woven in silver and ivory silk with chevrons centred by carnation motives sprayed with small pineapple devices; the blank orphrey in the form of a cross occupied by a crucifix, flanked by two standing angels. At foot within the arched niche, The Holy Virgin is seen accompanied by St. Anne. Front orphreys display figures of St. John and St. Peter within similar niches. Interestingly and solidly worked with silks with a silver and gold background. Trimmed and paneled with gold and silver open lace.

780—NEEDLEPAINTED VELVET PANEL

*Spanish Renaissance*

Spade-shape; the front of a chasuble; the orphreys display figures of two saints within niches before closely worked gold backgrounds; flanking fields of ruby-red velvet embossed with arched motives occupied by tulip devices; trimmed and paneled with gold galloon.



781—PAINTED VELVET PROCESSIONAL BANNER

*Spanish, XVII Century*

Oblong field finished with scallops at foot of ruby velvet; trimmed and paneled with gold galloon. Central oblong painted panel displaying THE ASCENSION OF THE VIRGIN with the kneeling figures of St. Catherine and St. Francis of Assisi at left and right.

*Height, 4 feet 6 inches; width, 3 feet 2 inches.*

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782—GOLD NEEDLEPAINTED VELVET COPE *Alsatian, XVI Century*

Superb ruby-red Gothic velvet field; needlepainted hood and orphreys; the hood displaying subject THE ADORATION OF THE MAGI. The orphreys are paneled and adorned with figures of the Four Apostles, St. Veronica with her veil and St. Catherine. Executed in pastel colors and silver, the pinnacles in some of the niches of raised work.

783—EMBROIDERED VELVET SADDLE-HOUSING

*Spanish, XVII Century*

Oblong; with neck extensions and rounded at the flank; superb heavy rose-crimson velvet embroidered in appliqué, blue, yellow and ivory silks; with finely coroneted and cartouched coat of arms blazoned with two rampant lions and two winged hands holding swords. Scrolled borders enriched at intervals with pineapple and leaf motives.

784—TWO GOLD NEEDLEPAINTED VELVET APPARELS

*Florentine Renaissance*

Oblong panel of Gothic rose-crimson velvet of lovely radiance; finished at foot with an apparel occupied by a balustered vase of fruit; fine flanking scrollings of Gothic leaves amidst which are two birds standing on two chimerae; executed in great variety of stitches mainly in gold and silver relieved with beautiful sapphire-blue, greens and yellows.

785—TWO GOLD NEEDLEPAINTED VELVET APPARELS

*Florentine Renaissance*

Similar to preceding.

786—TWO GOLD NEEDLEPAINTED VELVET APPARELS

*Florentine Renaissance*

Similar to preceding; fan-shape; the fronts of dalmatics; oblong panel at foot similarly enriched to the apparels but adorned at centre with circular medallion bearing figures of saints.

*(Illustrated)*

787—TWO GOLD NEEDLEPAINTED VELVET APPARELS

*Florentine Renaissance*

Similar to preceding.





No. 786—TWO GOLD NEEDLEPAINTED VELVET APPARELS  
(*Florentine Renaissance*)

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788—TWO GOTHIC GOLD, SILVER AND CRIMSON VELVET BROCADE  
PANELS *Venetian, XVI Century*

Very lustrous rose-crimson velvet with fluctuating areas, enriched in gold and silver with large banded ogivals entwined with tulips and centred with large highly conventionalized bouquets. Trimmed with broad patterned gold galloon of the period.

57 by 29½ inches.



789—GOLD NEEDLEPAINTED CRIMSON VELVET CHASUBLE

*Spanish Renaissance*

Very lustrous ruby-red velvet; the orphreys enriched with very beautiful gold needlepainted figures of saints standing within columned niches; above the arches are scrollings of Gothic leaves and tendrils. The orphreys are finished with rare gold-embroidered bands simulating galloon; the velvet with gold and red edging of the period.

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790—PAINTED AND GOLD-EMBROIDERED BANNER

*Spanish, XVI Century*

Lustrous rose-crimson velvet, with fish-tail points at foot; lavishly embroidered in gold and silver with scrolled central cartouche and very charming border continuing into cartouches at the points; the centre occupied by a painting after Murillo depicting THE ASCENSION OF THE VIRGIN, and two saints, St. Rose of Lima and St. Anthony. Trimmed with gold fringe.

*Height, 7 feet; width, 3 feet 6 inches.*

*(Illustrated)*

791—NEEDLEPAINTED PANEL

*Flemish, XVI Century*

THE BIRTH OF OUR LORD. Depicted within a central low arch. The group is extremely rustic in character, the Virgin in the foreground, with other figures and animals grouped around as though in a stable. At left, within a small arch, the Annunciation is depicted; at right the Adoration of the Three Wise Men. Worked in solid stitches of rich mellow colors; finished with gold galloon of the period.

*Height, 2 feet; length, 6 feet 10½ inches.*





No. 790—PAINTED AND GOLD-EMBROIDERED BANNER  
(*Spanish, XVI Century*)

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792—GOLD- AND SILVER-EMBROIDERED VELVET PANEL

*Spanish, XVI Century*

Oblong; formed of a fringed panel, larger panel below flanked by two vertical narrower end panels; superb heavy ruby-crimson velvet lavishly enriched in gold and silver threads occasionally touched with passages of green, blue and yellow silks; the major panel centred with a cartouched coat of arms blazoned with a cross and three stars surmounted by a coronet rising from which is a man, proper, holding a sword; the coat of arms is surrounded by a wreath centred by husks and scrolled with Gothic leaves; flanking the wreath are further scrollings of Gothic leaves, husks, tendrils and rosettes amidst which bunches of silver grapes appear; the crowning panels and flanking panels of similar scrollings to those of the major panel. Trimmed with gold-embroidered edging simulating galloon.

*Length, 11 feet 6 inches; width, 3 feet 4 inches.*



No. 792—GOLD- AND SILVER-EMBROIDERED VELVET PANEL  
(*Spanish, XVI Century*)



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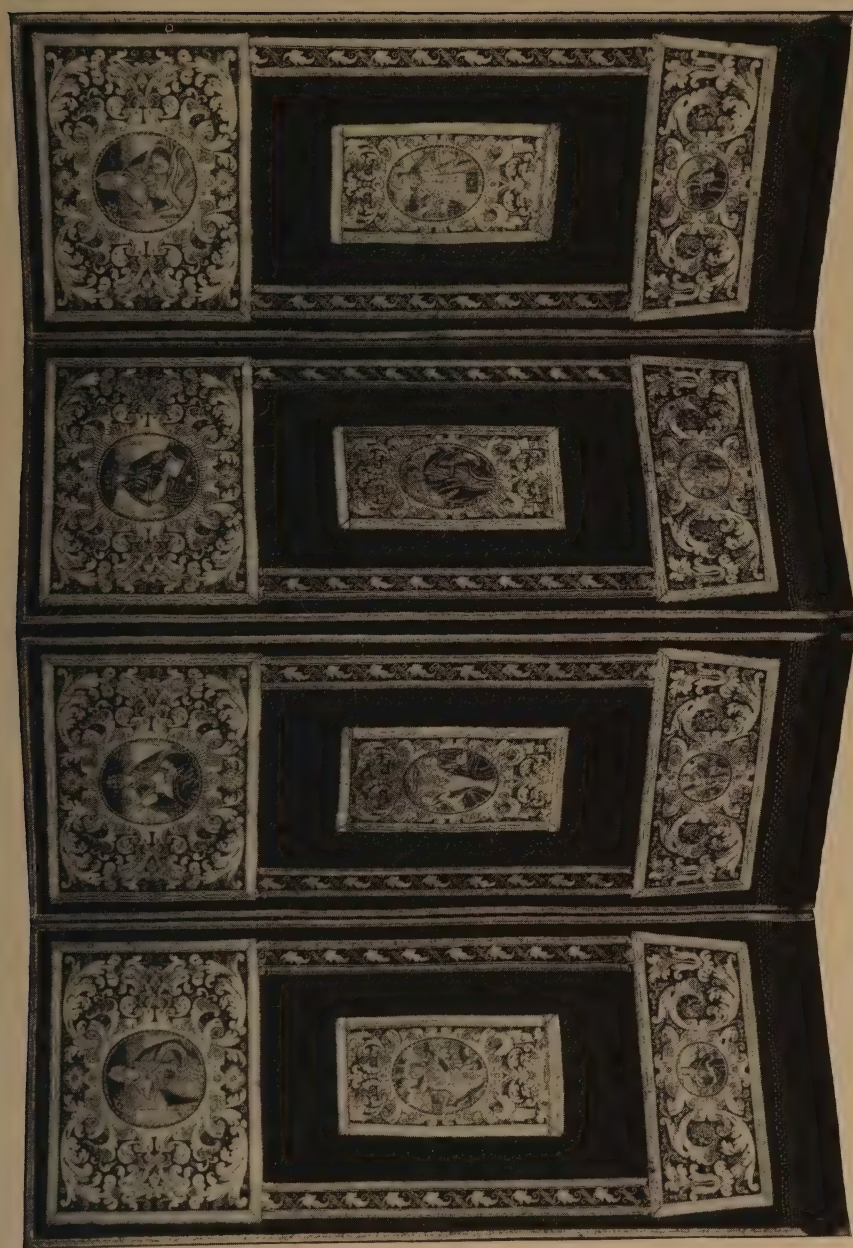
793—GOLD NEEDLEPAINTED VELVET SCREEN

*Florentine Renaissance*

Four oblong folds of lustrous crimson velvet, each enriched with upper panel occupied by central medallion bearing the figure of a pontiff; medallion surrounded by very beautiful strapped cartouche, which emits scrollings of Gothic husks and leaves; below each is a central small oblong panel bearing variously within medallions the figure of St. Sebastian, The Holy Trinity, Our Lord and St. Francis of Assisi. From the crowning panel descend, at outer edges, bands with leaf and staff enrichment. Connecting at foot with wedge-shaped panels occupied by medallion is a saint surrounded by further Gothic scrollings of leaves and husks. Very finely executed in rich colors lavishly adorned with gold and silver threads in many beautiful stitches; the back covered with similar rich crimson velvet, each panel adorned with an embroidered arch at crown adorned with flowers and running ribbons.

*Height, 4 feet 11½ inches; width, 7 feet 10 inches.*





No. 793—GOLD NEEDLEPAINTED VELVET SCREEN  
(*Florentine Renaissance*)

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794—GOTHIC GOLD NEEDLEPAINTED GREEN VELVET CHASUBLE

*Italian, XVI Century*

Interesting, early spade-shaped chasuble. Beautiful rich deep jade-green velvet, *ciselé* with lobed panels, enclosing and supporting pomegranate, floral and pineapple motives; the back adorned with subject, THE CRUCIFIXION, in which Our Lord is seen, apostles at either end of the cross; the Holy Father hovers above Him, the two Marys are at Jesus' feet in prayer and Joseph of Arimethea is below them.



No. 794—GOTHIC GOLD NEEDLEPAINTED GREEN VELVET CHASUBLE  
(*Italian, XVI Century*)



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SPANISH GOTHIC AND XVI CENTURY CARPETS, KOUBA  
ANIMAL, ROYAL ISPAHAN AND LAHORE CARPETS, RUGS  
AND FRAGMENTS OF THE XV AND XVI CENTURIES

795—FLORAL KOUBA FRAGMENT OF CARPET *XV Century*

Deep blue field, occupied by three, leaf-defined oval medallions and two half medallions, each of which is occupied by a bouquet of different flowers, including asters, fleur-de-lis and lilies of the valley; executed in very mellow colors.

*3 feet 6 inches by 2 feet 3 inches.*

796—GREEN AND ROSE DU BARRY FRAGMENT OF ISPAHAN CARPET *XVI Century*

Small field, of very mellow rose du Barry displaying distinguished arabesquings of flowers amidst which *chi-chi* scrollings appear; the colors employed are pale pink, golden-yellow, blue and black. Deep green border on one side only, displaying very fine scrollings of Herati leaves interrupted by lotus blossoms in mellow colors; the inner guard, which is turned on one end, of fine blue having yellow scrollings of asters; this guard is retained on one side only.

*3 feet 8 inches by 3 feet 4 inches.*

797—ISPAHAN FRAGMENT OF CARPET *Early XVI Century*

Formed of one border and two smaller borders attached at each end; black-green field woven in pastel colors and crimson with large highly conventionalized lotus blossoms scrolled with large Herati leaves; the inner side of the border shows a guard of blue-black pinnacles on gold and yellow grounds.

*6 feet 4 inches by 1 foot 10 inches.*

798—SAPPHIRE-BLUE CARPET *Spanish Gothic*

Very interesting field of golden-yellow fluctuating to pale apricot tones, displaying two series of half cruciform motives having sapphire-blue floral pendants within deeper golden-yellow car-

*[Continued]*



798—*Concluded*

touches than the field; the centre with lobed valance-like motives. Apricot-yellow borders with meanders bearing pomegranate motives in similar colors to the field; guards of S-scrollings on pale yellow grounds.

8 feet 3 inches by 4 feet 4 inches.

799—EMBROIDERED CARPET

*Portuguese, XVI Century*

Deep golden-yellow field, enriched in fine sapphire-blue, apricot, green and yellow with central wreath and scrolled pendants bearing pomegranates—symbols of plenty; interspersed amidst the pendants are birds and fleur-de-lys motives; fine sapphire-blue border with similar scrollings.

4 yards by 2 yards 6 inches.

800—BLUE AND GOLDEN-YELLOW CARPET

*Spanish Gothic*

Fluctuating mellow golden-yellow field, displaying scrollings of Gothic leaves in blue above the tracery of ivory in which occasional fleurs-de-lis are seen; border of similar color enhanced with balustered vases festooned with strap scrollings to centred archaic shrubs; light and dark blue chevroned guards at two ends. (Has been restored.)

13 feet 4 inches by 8 feet 1 inch.

801—EGYPTIAN LINEN TAPESTRY COVER

*XVII Century*

Ivory field, woven in fine blues, yellows and rose-crimson with chevroned diamond medallion flanked by conventionalized shrubs. Crimson border of blossoms and angularly placed staves, stellated pale blue inner and chevroned blue and ivory outer border. The pattern appearing on both sides.

7 feet by 4 feet 1 inch.

802—VELVET KELIM PRAYER RUG

*XVII Century*

Mellow gray-green mihrab and spandril; woven with angular and columnlike motives formed of diamond devices; in mulberry, crimson, ivory and blue. The mihrab occupied by small diamond rosettes with velvet pile. Border in the colors of the mihrab displaying rosetted hexagons flanked by toothed bands and an outer guard of luminous red.

6 feet 6 inches by 3 feet 4 inches.

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803—GHIORDES PRAYER RUG

*XVI Century*

Triple arched and double columned ruby-red mihrab of rare fluctuating tone; very interestingly arcaded and arabesqued span-drills; woven in rich sapphire-blue, ivory and greenish-yellow. Border of ruby-red enhanced with lobed floral plaquettes; narrow guards.

*5 feet 3 inches by 3 feet 11 inches.*

804—ROSE-CRIMSON AND GREEN ISPAHAN RUG

*XVI Century*

The rose-crimson field, fluctuating to almost pink in areas due to wear, displays a centred cruciform motive enhanced by many handsome lotus blossoms and Herati leaves; the arabesques of the remainder of the field have similar fine lotus blossoms and trailings of small flowers interspersed with carefully placed Herati leaves. Executed in soft yellows, pale and deeper blues, pinks and ivories. Blue-black borders, developing very interesting *chi-chi* scrollings running in a continuous manner interspersed at ends with vines of flowers at sides and one end, interrupted by floral plaquettes; at the end without the plaquettes are two fine heraldic escutcheons. Yellow inner guard of scrollings finished with a small band of blue and yellow; outer pin-naled guard in yellow and crimson.

*6 feet 6 inches by 4 feet 4 inches.*

*Note:* It is very interesting to find Ispahan rugs with heraldic coats of arms, for they are very rare, although one or two notable examples are in public museums.

805—ROSE-CRIMSON ISPAHAN RUG

*XVI Century*

Rose-red field, woven in sapphire-blue, greens, ivories, yellows and pinks, with diamond arabesques bearing lotus, asters and other flowers; between the diamond motives are *chi-chi* scrollings. Interesting border of infloretted fan-like motives of pale yellow and blue scrolled and sustaining large crimson floral plaquettes.

*6 feet 6 inches by 4 feet 3 inches.*

806—SAPPHIRE-BLUE AND GOLDEN-YELLOW CARPET

*Spanish, XVI Century*

Golden-yellow field, woven with diamond plaquettes centred with oval medallions and parted by cruciform motives in fine rich

*[Continued]*

806—*Concluded*

greens, ivory and sapphire-blue; mellow orange border sustaining angular scrollings of yellow outlined in deep blue and centred with floral motives at their junctions; chevroned inner guards; banded and chevroned outer guards.

8 feet 3 inches by 4 feet 2 inches.

807—CALIPHATE DAMASCUS RUG

*XV Century*

Fluctuating ruby-crimson field displaying finely lobed circular medallion bearing floral motives; the field with intricate lattice centred by flowers. Angularly scrolled border of tulip motives on three sides only. Woven with blues, field-green and yellow.

6 feet by 4 feet 6 inches.

*Note:* The composition of this rare rug is derived from Damascus Faience.

808—ROSE-CRIMSON ISPAHAN RUG

*XVI Century*

Extremely interesting field fluctuating from a fine rose-crimson to almost pink at one end where time has softened the color; the diamond-motived centre is finished with four finely drawn lotus motives which have pendants at ends of larger lotus motives; the field is ramified by arabesqued scrollings of fine vines and *chi-chi* scrollings appear at sides between the pendants. Woven in pale blues, blue-black, pinks, yellows and ivories. Blue-black borders developing series of lotus plaquettes intricately rendered and interrupted by scrollings of smaller flowers, executed in the colors of the field; inner guard of pink and green lozenges; outer guard of yellow with scrollings of varicolored asters.

6 feet 9 inches by 4 feet 6 inches.

809—LAHORE SILK RUG

*XVII Century*

Rich golden-yellow field, displaying in crimson, greens and ivory allover arabesqued lozenge motives centred by cruciform blossoms. Angularly scrolled carnation border in the colors of the field. Similarly scrolled guards with ivory grounds.

5 feet 6 inches by 4 feet 4 inches.

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810—UNIQUE GREEN FRAGMENT OF ISPAHAN CARPET

*XVI Century*

Field of deep rich and unusual green, centred by two highly conventionalized aster motives, flanked at either side by two intricate lotus motives which are cruciformed by pomegranate devices; between these motives unusual formal strap arabesquings occur. The colors employed are rose-pink, soft blue and plum color. Rose-crimson borders at two ends only, displaying further fine lotus devices amid unusual angular scrollings in the colors of the field except that deep sapphire-blue is added; inner guard of pale blue with angular scrollings entwined with vines of asters; green and yellow outer guard with scrollings of asters having ivory and plum-colored centres.

*8 feet 8 inches by 4 feet 2 inches.*

811—CALIPHATE DAMASCUS RUG

*XV Century*

Beautiful ruby-red field, displaying a floriated blue rosette at centre surrounded by scrollings of lotus which ramify the field and are regularly placed and centred by four further rosettes of yellow and blue. Border of similar ruby-red enhanced with more intricate scrollings than those of the centre in which many Herati leaves appear; yellow-green guards with interesting scrollings of asters; blue pinnaced bands finish both guards. The colors employed are typical and embrace deep green, warm yellows, yellow-greens and very fine sapphire-blues.

*6 feet 2 inches by 4 feet 3 inches.*

812—TWO ROSE-CRIMSON ISPAHAN FRAGMENTS OF CARPETS

*XVI Century*

Each consisting of a portion of the field, with borders on two sides only; interesting close pile with rose-crimson field; woven with floral arabesques and large plaquettes of lotus and trailing vines in pinks, yellows, orange, fine pale blues, greens, ivory and lavender. Deep blue-black borders enriched with a great variety of large conventionalized lotus plaquettes interrupted by smaller blossoms and arabesque scrollings. (In fine state of preservation.)

*6 feet 9 inches by 3 feet.*



813—ISPAHAN FRAGMENT OF CARPET

XVI Century

Rare and unusual field of deep ivory displaying cruciform floral plaquettes from which most interesting leaf scrollings develop and form cartouches occupied by further lotus blossoms; the field ramified by further scrollings of small flowers and pomegranate motives; woven in most interesting mulberry-crimson, purple, rose-crimson, yellows, blues and greens. Crimson borders at two ends only, developing lotus devices and interrupted by Herati leaves and *chi-chi* scrollings. Portion of an octagon carpet.

9 feet by 4 feet.

814—ROYAL ISPAHAN FRAGMENT OF AN ANIMAL CARPET

XV Century

Silk warp and wool pile of the highest quality and of the closest weave. The fragment consists of portion of rose-red field, narrow yellow inner guard, very superb wide green border and recalling rose-crimson outer guard; the centre is woven in harmonious colors with central lotus motive from which are scrollings of smaller flowers and charming minute vines amidst which *chi-chi* scrollings and birds of varied plumage are seen. The yellow inner guard is of beautifully drawn lotus scrollings entwined with small vines. The green border displays alternately large and small lotus devices centred by masks of lions and lionesses; from these lotus motives, scrollings of smaller flowers develop and bear perched birds at intervals; the crimson outer guard displays *chi-chi* scrollings interrupted by small lotus motives; the colors are mellow and give a most delightful tone.

9 feet 8 inches by 2 feet 9 inches.

815—UNIQUE FRAGMENT OF CARPET

Lahore, XV Century

Very close marvelous velvety pile of ruby with great radiance, displaying most interesting lobed lozenge motives almost Gothic in their character; these are centred with pomegranate motives and cruciformed by lotus devices from which trailings of small flowers appear. Remarkably soft clear colors have been employed in the weaving, tans, ivories, pale blues, pastel green and deep green; finished with a small scrolled guard. (Has been restored.)

6 feet by 2 feet 5 inches.

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816—BEAUTIFUL LAHORE FRAGMENT OF A RUG *XV Century*

Extremely close velvet pile of wool with silk warp; the field of rich ruby-red displaying leaf cartouche motives somewhat regularly placed, occupied by sprays of asters, berried lilies, other flowers and Herati leaves. The colors employed are pinks, lavenders, tans, beautiful greens, ivory and black. Rich blue border fluctuating at one end to pale sea-blue, woven with scrolled lozenge-shaped strap panels centred and cruciformed with varied flowers; executed in the colors of the field. Deep ivory inner guard bearing scrollings of gentians in old-red, yellows and greens.

*6 feet 10 inches by 3 feet 7 inches.*

817—RUBY-CRIMSON ISPAHAN RUG *XVI Century*

Fluctuating rare ruby-red field; woven in rose, yellows, sapphire-blue, green and ivory with a lotus, cruciformed motive at one end and a similar device with diamond centre at other; the field ramified by arabesques and trailing blossoms. Very unusual sapphire-blue borders displaying quaint infloretted fan-shaped motives interrupted by urn-shaped devices bearing lotus and smaller flowers. Three blue, ivory, and crimson and yellow guards on each flank.

*7 feet 6 inches by 5 feet 2 inches.*

818—MILLE-FLEURS ISPAHAN RUG *XVI Century*

Close pile with double warp. Beautiful rose-crimson field fluctuating to almost rose du Barry tones; displaying central golden-yellow lobed square medallion arabesqued in sapphire-blue and interspersed with mulberry snail-devices; corners similar. The medallion and corners inspired by ancient faience tile patterns. The remainder of field with innumerable varied growing and flowering shrubs in delightfully fresh colorings. Sapphire-blue border, woven with scrollings of lotus and asters. Yellow and ivory floral guards.

*6 feet 10 inches by 4 feet 8 inches.*

*(Illustrated)*



No. 818—MILLE-FLEURS ISPAHAN RUG (*XVI Century*)



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819—APPLE-GREEN POLONAISE RUG *XVI Century*

Delightful apple-green wavering in tone to yellow in some areas and blue-green in others; displaying a most distinguished elongated scrolled oval medallion and fine pendants beautifully scrolled with Herati leaves and lotus devices. The medallion and pendant in ivory-gray, yellow and lovely sapphire-blue; the scrollings and devices outlined in mulberry-crimson. Very rare ruby border, woven with interlacing scrollings of fine Herati leaves and interesting lotus motives; floral and pinnaced guards.

*6 feet 6 inches by 4 feet 6 inches.*

*(Illustrated)*

820—ROSE DU BARRY ISPAHAN RUG *Early XVI Century*

Rose du Barry crimson field with areas of almost rose; displaying interlacing scrollings of tulips, asters and small lotus blossoms centred with larger more distinguished lotus devices, in apple-green, rose, ivory, yellows, sapphire-blue and dark jade-green. Interesting interlocking tile border of varied floral plaquettes in the richer colors of the field; floral burnt-orange inner guard and fine rose outer guard bearing innumerable small blossoms. Silk warp. (End borders restored.)

*7 feet by 5 feet.*





No. 819—APPLE-GREEN POLONAISE RUG (*XVI Century*)

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821—ROSE DU BARRY ISPAHAN RUG

*XVI Century*

Charming soft rose du Barry field with interesting variance; displaying diamond central arabesque having *chi-chi* scrollings at end points and large lotus devices at other points; the field with floral arabesques and fine lotus pendants to diamond, festooned with *chi-chi* scrollings; woven in beautiful golden-yellows, sapphire-blues, apple and dark greens, ivory and old-red. Deep green borders, fluctuating to fine blue at one end, bearing extremely varied lotus plaquettes sustained on angular scrollings. Blue and old-red floral guards.

6 feet 5 inches by 4 feet 4 inches.





No. 821—ROSE DU BARRY ISPAHAN RUG (*XVI Century*)

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822—ROSE DU BARRY ISPAHAN CARPET

*XVI Century*

Very beautiful mellow fluctuating rose du Barry field bearing all-over scrollings, sustaining regularly placed large distinguished infloretted lotus and pomegranate devices having series of three *chi-chi* scrolls at centre and each side; the colors employed are sapphire-blues, golden-yellows, ivories, mellow greens and pinks. Deep resonant green borders distinguished by further large lotus blossoms and angular scrollings of smaller blossoms. Blue and yellow floral inner guards and narrower outer guards. (One end border restored.)

10 feet 6 inches by 9 feet.





No. 822—ROSE DU BARRY CARPET (*XVI Century*)

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823—RARE RUBY FLORAL ISPAHAN CARPET      *Early XVI Century*

Rich ruby field, damassé with allover vines of small rose du Barry flowers; woven in sapphire-blues, yellows, ivories and mellow greens with diamond arabesques sustaining very varied lotus blossoms. Deep blue-green borders distinguished by reversely placed infloretted pear-shaped motives borne on long scrolling Herati leaves, interspersed by trailing vines of flowers and further smaller motives. Yellow and ivory floral guards.

*16 feet 10 inches by 6 feet 6 inches.*

824—SPANISH GOTHIC CARPET      *Early XVI Century*

Very lustrous golden-yellow field and borders. The field occupied by oblong sapphire-blue pinnacled medallion bearing the coroneted symbolic grid of St. Lorenz sustained on scrollings. The remainder of field woven in sapphire-blues, deep green and ivory with cruciformed arabesques of leaf and floral motives and at four corners with equestrian figures. Borders of exceptionally quaint angular scrollings of Gothic leaves. Chevroned guards. In unusually fine state of preservation.

*13 feet 2 inches by 6 feet 10 inches.*

*(Illustrated)*



No. 824—SPANISH GOTHIC CARPET  
(*Early XVI Century*)



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825—SUPERB ANIMAL KOUBA CARPET

*Asia Minor, Early XVI Century*

Very beautiful and rare ruby-red field arranged with irregularly placed quaint wild animals and birds interspersed with archaic flowering shrubs, amongst the groups of animals represented are: leopard attacking gazelle; lion attacking horse; panther attacking bull; woven in very beautiful sapphire-blues, pinks, mellow yellows, apple-greens, ivories and old-reds. Deep lustrous blue borders woven in old-red, pale blue and green with interlacing angular leaf scrollings in the Saracenic manner. Pale blue and yellow guards.

13 feet by 6 feet 7 inches.

(Illustrated)

826—IMPORTANT ROSE-RUBY MOSQUE CARPET

*Ispahan, Early XVI Century*

Very beautiful rose-ruby field with fine areas of almost rose du Barry; displaying series of very finely drawn large lotus devices arranged in cruciform manner and arched with *chi-chi* scrolls and arabesqued with further large and small flowers. Woven in pink, fine golden-yellows, sapphire- and turquoise-blues, ivory and deep greens. Unusual broad deep green borders bearing very varied large lotus plaquettes, angular scrollings, lesser blossoms and on one side the weaver has inserted two symbolic combs. Blue and yellow floral inner guards and crimson outer guards.

22 feet 4 inches by 9 feet 9 inches.





NO. 825—SUPERB ANIMAL KOUBA CARPET  
(*Asia Minor, Early XVI Century*)

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GOTHIC AND RENAISSANCE TAPESTRIES, INCLUDING A  
SUPERB GOTHIC SPECIMEN ILLUSTRATING EPISODES  
FROM THE APOCALYPSE AFTER FAMOUS WOODCUTS BY  
ALBRECHT DURER

827—RENAISSANCE TAPESTRY BORDER *Flemish, XVII Century*

HUNTING. At centre is a circular medallion supported by cornucopias and two voluminously draped kneeling nymphs. Within the medallion is a miniature hunting scene; the flanking compartments are occupied by caryatids sustaining canopies above baskets of fruit. Woven in exceptionally rich sapphire-blues, pinks, greens and ivories on very rich golden-yellow grounds.

*Height, 1 foot 5 inches; length, 6 feet.*

*(Companion to following)*

828—RENAISSANCE TAPESTRY BORDER *Flemish, XVII Century*

Similar to preceding.

*(Companion to preceding)*

829—RENAISSANCE TAPESTRY *Fontainebleau, XVI Century*

BEAR HUNTING. The uneven, rising flower-decked foreground is animated by three groups of huntsmen. That at centre is composed of three huntsmen approaching a bear. At left is a group spearing a further bear and her cubs. Beyond this group is a very elaborate Italian garden before a château crested by wooded hills. Woven in very fine crimsons, blues, yellows, pinks, tans and ivories. (Needs restoration.)

*Height, 5 feet 10 inches; length, 7 feet 6½ inches.*

*(Illustrated)*





No. 829—RENAISSANCE TAPESTRY (*Fontainebleau, XVI Century*)

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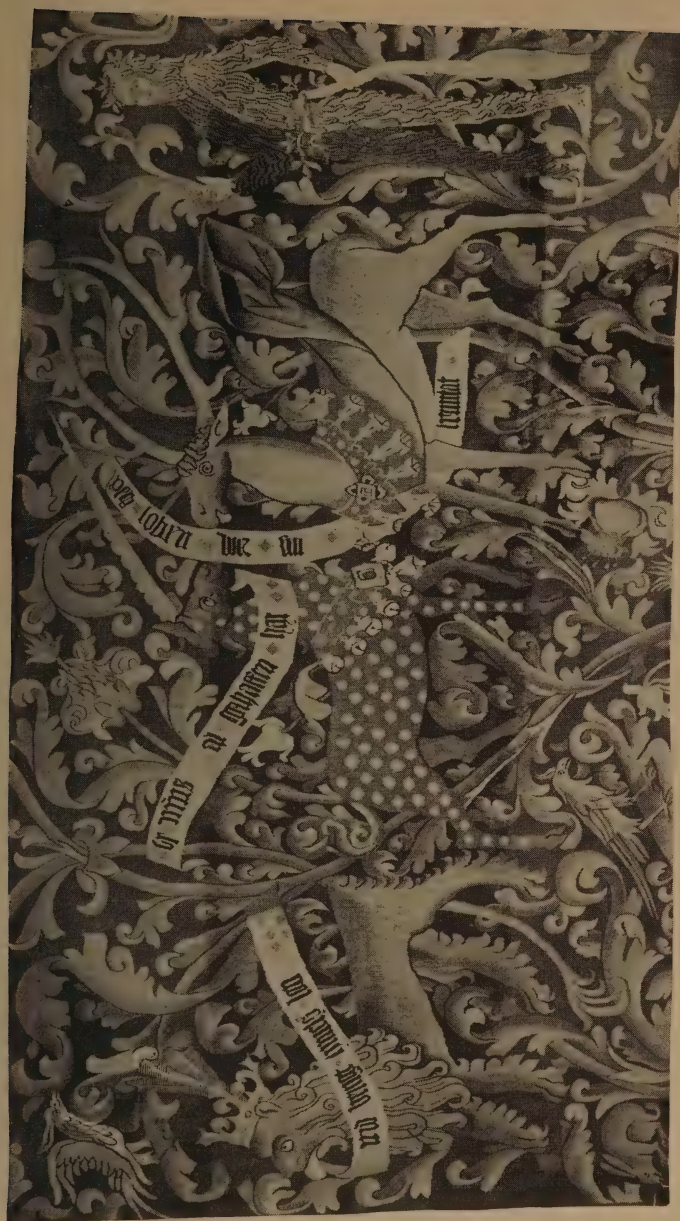
830—GOTHIC ANIMALISTIC TAPESTRY      *Burgundian, XV Century*

THE LEGEND OF THE WILD MAN OF THE WOODS. At extreme right is a man standing, wearing curious costume of fur. He holds a club in his left hand and beckons to three animals that are before him, a stag, symbolic of Constancy; a red unicorn, symbolic of Chastity; and an outward-facing lion, symbolic of Strength. The animals are placed on a blue ground, which is woven with allover scrollings of Gothic leaves, amidst which birds are perched, they also carry scrolled ribbons in their mouths, inscribed in Gothic characters with a lengthy legend. Woven in fine shades of yellow and ivory.

*Height, 3 feet 6½ inches; length, 6 feet 6½ inches.*

*Note:* This interesting tapestry is unique in composition and is in a remarkably fine state of preservation.





No. 830—GOTHIC ANIMALISTIC TAPESTRY (*Burgundian, XV Century*)

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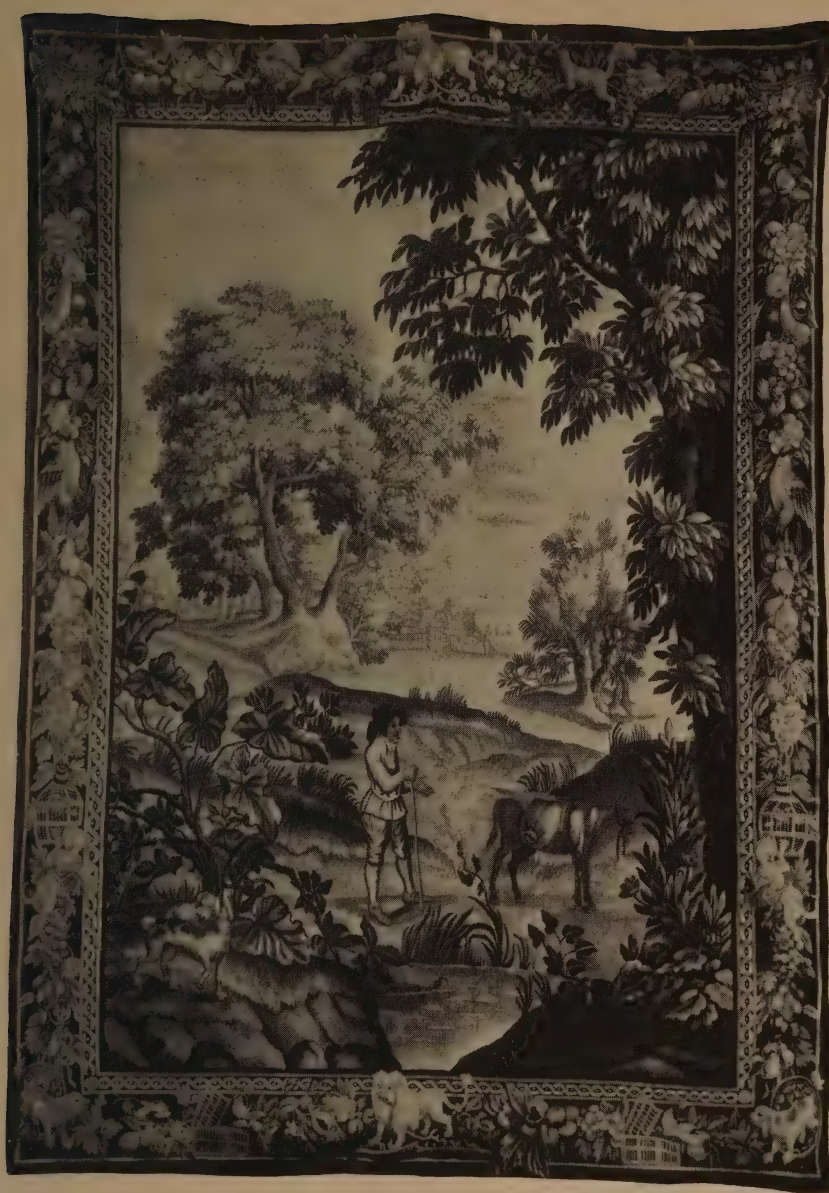
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831—BRUSSELS TAPESTRY

*XVII Century*

SANCHO PANZA AND DAPPLE. Don Quixote's squire seen standing about the centre foreground of rising country, his ass Dapple is toward right under a clump of trees and near a flowering bush; at left beyond a small pool is a hound before some brambles; in mid-distance is a stream flanked by two groups of trees and flowing before a large château. Woven in rich greens, blues, crimsons, tans, yellows, grays and fine warm ivories. Exceptionally interesting border executed in richer colors than the field on deep Havana brown grounds, exhibiting trailing clusters of fruit interrupted by dogs, birdcages with songster and at upper left and right hand corners are birds' nests with fledglings being fed by their parents.

*Height, 8 feet 11 inches; width, 6 feet 3 inches.*



No. 831—BRUSSELS TAPESTRY (*XVII Century*)



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832—LILLE TAPESTRY

*G. Werniers, circa 1705*

DUBBING DON QUIXOTE KNIGHT. In the foreground before a dense wooded country, the famous knight kneels, his lance before him; the innkeeper with uplifted sword is about to give him the accolade; behind at left is one of the damsels from the inn, a boy nearby holds a lighted candle; at right is the other fair maiden from the inn about to belt on Don Quixote's sword. The candle-light effect is extremely well rendered. Woven in rich crimsons, blues, yellows, greens, tans, ivories and gray. Inwoven signature at foot G.W. and L.F., parted by a red shield bearing an ivory fleur-de-lys, the latter the Lille City Mark. Major portions of borders remain which can be readily restored.

*Height, 9 feet 3 inches; width, 3 feet 9 inches.*

*Note:* The signature G. W. is that of Guillaume Werniers who was one of the celebrated family of Brussels weavers who migrated to Lille late in the XVII Century.





No. 832—LILLE TAPESTRY  
(*G. Werniers, circa 1705*)

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833—AUBUSSON TAPESTRY

*French, XVIII Century*

RURAL DIVERSIONS. Toward left of an uneven ground a seigneur in crimson coat stands beside a sun-dial, in conversation with his dame who is seated before him; a little girl and an attendant with a child in her arms are also observing the sun-dial; to left and right of the group are cattle; beyond at left is a large archway sheltered by trees and a grand château seen about centre-distance, over the parapet of which a shepherd is seen tending a small flock of sheep; at extreme right a clump of finely foliated trees rise. Woven in very lovely pastel colors relieved by the crimson of the coat and the deeper greens of the foliage.

*Height, 8 feet 6 inches; length, 8 feet 9 inches.*

*Note:* The drawing and cartoon of this pleasing tapestry is strongly in the manner of Boucher.



No. 833—AUBUSSON TAPESTRY (*French, XVIII Century*)

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834—RENAISSANCE TAPESTRY

*Flemish, XVI Century*

HERCULES AND OMPHALE. Hercules in classic Roman armor and flowing golden-yellow mantle, approaches the Queen and is about to embrace her; she carries in her left hand a long garden hoe; at left in a flower-decked rising ground is a shepherd piping to his flock; at right is a group of rustics, above them, before the portal of a castle is a group illustrating THE RETURN OF THE PRODIGAL SON; at left is a further group; about mid-distance rise two trees, one an oak with acorns, the other an orange tree in fruit; in the distance are châteaux and a thatched farmhouse. Woven in very mellow harmonious golden-yellows, fine blues, pinks, greens, grays, tans and ivories. Finely compartmented borders displaying clusters of exceptionally beautifully drawn fruit amidst strap scrollings interrupted at centre crown and foot by two symbolic figures of Temperantia; at upper sides by figures of Charitas and Fortitudo; at corners of foot by figures of Justitia and Spes.

*Height, 11 feet 7½ inches; width, 10 feet 5 inches.*





No. 834—RENAISSANCE TAPESTRY (*Flemish, XVI Century*)

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835—VERY IMPORTANT DÜRER GOTHIC TAPESTRY

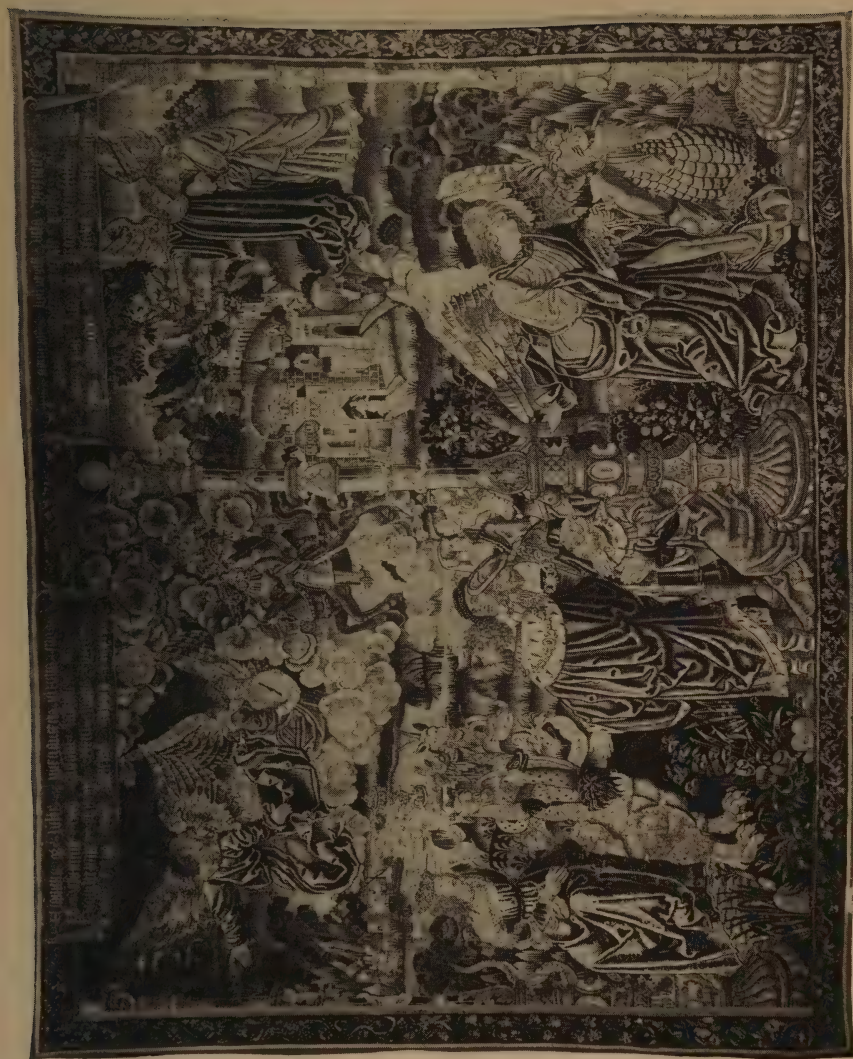
*Arras, Early XVI Century*

EPISODES FROM THE APOCALYPSE. A large panoramic landscape is unevenly divided by a central floriated column, approaching the Renaissance in character. The larger scene at left, known as the COURTESAN OF BABYLON, shows two horsemen in the upper portion approaching two winged angels, one of which carries a sun-dial, denoting that their end is near. Below, in a rising landscape, are strange allegorical beasts before which, at left, is a queenly figure, offering incense, at right a group of supplicating figures in which a king appears. The scene at right known as THE ANGEL WITH THE KEYS OF THE ABYSS; in the upper portion, a winged angel is escorting a saintly figure toward a very elaborate château crested by hills. Below is a voluminously robed and winged angel enchaining the weird beast. At crown, left and right, are two crimson panels, bearing lengthy Gothic inscriptions relative to the subject. Woven in very rich crimson-reds, yellows, ivories, greens, pinks and browns, with a very remarkable blue, giving a splendid tone to the whole composition. Finished with a border of scrolling fruit and flowers in somewhat similar colors, on a blue-black ground.

*Height, 13 feet 1 inch; length, 16 feet 10 inches.*

*Note:* This superb Arras tapestry was originally one of a series woven for the royal Escorial Palace at Madrid and the themes in the composition are by Albrecht Dürer, born Nuremberg 1471—died 1528. Two woodcuts of his famous set of the Apocalypse, executed in 1498 and signed with his cipher, accompany the tapestry and prove beyond peradventure of a doubt that the cartoon for this remarkable specimen of weaving was drawn by Albrecht Dürer or directly based on his series. The left side has been reversed from the woodcut in order to balance the composition.





No. 835—VERY IMPORTANT DÜRER GOTHIC TAPESTRY  
(Arras, Early XVI Century)

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836—ENGLISH TAPESTRY

*Francis Poyntz, XVII Century*

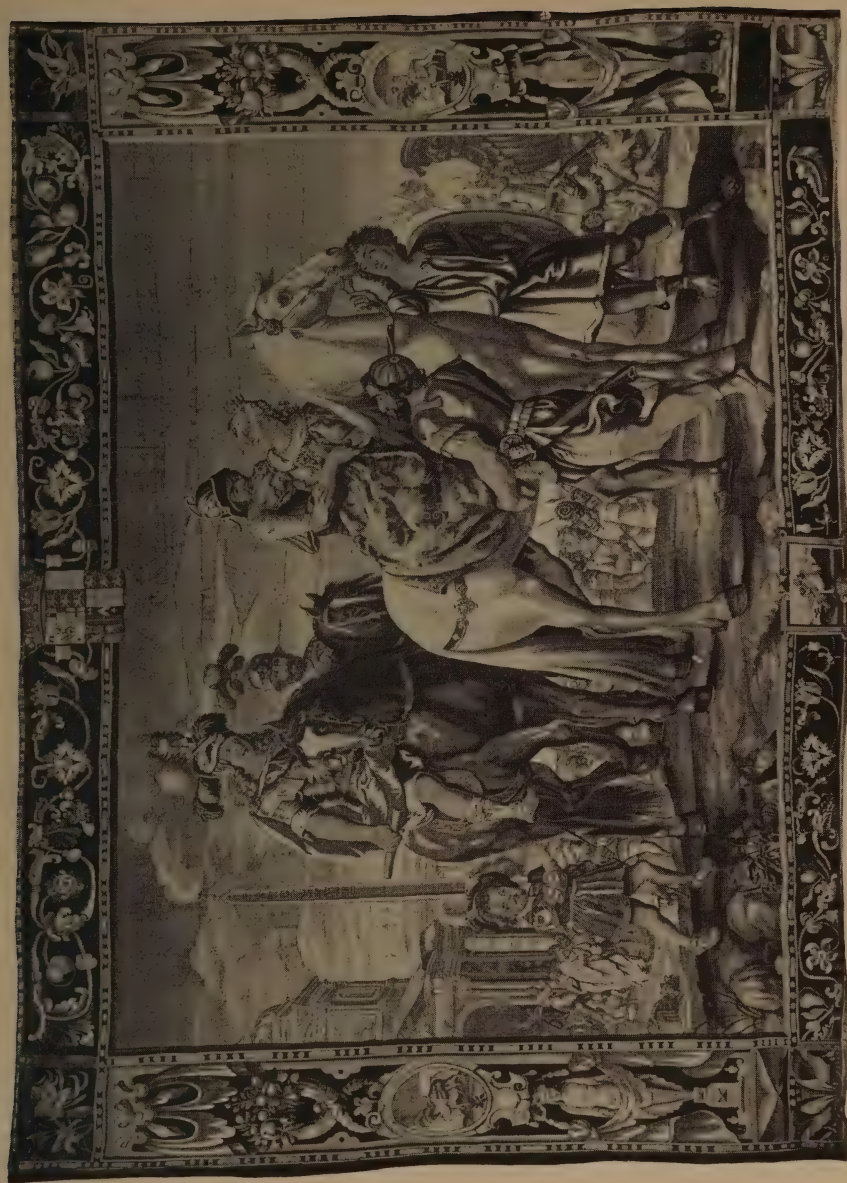
RAPE OF THE SABINE WOMEN. At centre three burly warriors wearing elaborate classic armor and robes are mounted on three powerful chargers; they look somewhat to left, the further one holds a struggling queenly figure in his arms that an attendant soldier has just lifted up before him on his horse; another attendant holds the bridle of the white charger until he is ready to ride off; at extreme left is a page boy before a very elaborate arcaded and columned palace before which are further warriors attacking the men and leading off the women; the procession of women continues toward right and is seen under the horses' middles to the extreme left where they are embarking. Woven in exceptionally beautiful crimsons, blues, yellows, tans, grays, pinks and a superb lavender in the embroidery of the queenly personage's costume. Interesting borders, at crown and foot of large scrollings of varied flowers and fruit in colors of the field on rich blue grounds; these are interrupted at crown by the many quartered shield of an English marquis; at foot by a miniature landscape within an oblong cartouche; the side borders have panels of floral motives at crown and foot; each is centred by an oval cartouche in which two equestrians are seen hawking; above the cartouche are two cornucopias of fruit canopied by drapery, below is a figure of an atlante with further drapery; the colors are similar to the floral borders. At right selvedge is an inwoven shield bearing the red St. George's cross of Mortlake which Poyntz did not scruple to use after he had retired from the Mortlake looms.

*Height, 11 feet 8 inches; length, 16 feet 9 inches.*

*Note:* Poyntz is known to have established looms in Hatton Garden, London, after he retired from Mortlake and there executed many commissions for the high nobility of England. The coat of arms in one of the quarterings is blazoned with the cognizances of the house of Effingham, another with those of the Marquis of Thomond.

*(Companion to following)*





No. 836—ENGLISH TAPESTRY (*Francis Poyntz, XVII Century*)

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837—ENGLISH TAPESTRY

*Francis Poyntz, XVII Century*

THE SLAYING OF NIOBE'S CHILDREN. About centre and outfacing are two rearing horses, that at the left mounted by one of the elder children evidently attempting to evade his doom, his red cloak flying behind him in the violence of the horses's action; the horse at right is mounted by a warrior appealing with his right hand to Diana who is at centre crown amid clouds and is about to discharge an arrow; at extreme left in the clouds is a figure of another laureated goddess who has just discharged an arrow; across the uneven foreground from left to right, the unfortunate children are seen slain by the venom of the gods; at extreme right is Niobe comforting and trying to protect her youngest daughter. Woven in similar rich colors to the preceding and with similar fine borders.

*Height, 12 feet 6 inches; length, 19 feet 8 inches.*

*(Companion to preceding)*





No. 837—ENGLISH TAPESTRY (*Francis Poyntz, XVII Century*)

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IMPORTANT REPOUSSÉ SILVER AND PLATED HANGING  
SANCTUARY LAMPS; ITALIAN OF THE XVIII CENTURY

838—TWO SILVER-PLATED SANCTUARY HANGING LAMPS

*Italian, XVIII Century*

Molded vase-shape, with ring pendant sustaining silk tassel; enriched with panels of leaf scrollings, husks and flutings; three cartouche handles terminating in shells with chains for suspension to canopies.

839—TWO REPOUSSÉ SILVER-PLATED SANCTUARY HANGING LAMPS

*Italian, XVIII Century*

Molded vase-shaped bodies, with cusped terminal having silk tassel. Enriched with rocaille and leaf cartouches, flutings, series of leaves and three scrolled handles, having central husk motives and rings for suspension by chains to small canopy.

840—SILVER SANCTUARY HANGING LAMP *Italian, XVIII Century*

Vase-shaped, with cusped pendant and silk tassel; enriched with open cresting, panels and festoons of flowers and bands of rosettes; three large flaring arms with rings for suspension of chains to small canopy.

841—IMPORTANT REPOUSSÉ SILVER-PLATED SANCTUARY HANGING  
LAMP *Italian, XVIII Century*

Molded urn-shape, with incurved neck and pendant tassel motive; enriched with rocaille, cartouches, basket panels and scrollings. Supported from three large acanthus leaf handles by finely scrolled open link chains to dome canopy.

*Length of lamp, 45 inches; width, 31 inches.*

*Total height, approximately, 7 feet.*



842—Two REPOUSSÉ SILVER-PLATED SANCTUARY HANGING LAMPS

*Italian, XVIII Century*

Molded urn-shape, with incurved neck, coroneted cresting and pear-shaped pendant with silk tassel; enriched with bossed oval medallions of flowers, leaf and rocaille motives; three rocailled scrolled arms terminating in cupidon-heads from which open links with central bosses connect to a bossed dome canopy.

*Height of lamp, 32 inches; width, 26½ inches.*

*Total height, 5 feet 10 inches.*

843—Two IMPORTANT REPOUSSÉ SILVER-PLATED SANCTUARY HANGING  
LAMPS

*Italian, XVIII Century*

Similar to preceding.



COMPOSITION, PRESSWORK  
AND BINDING BY





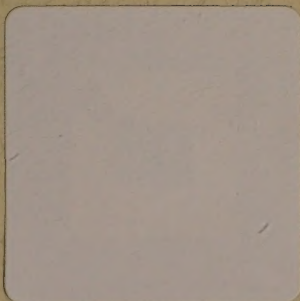












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